100 PAGES

METAL FORCES

ISSUE 70 MARCH 1992 £2.75

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VERTIGO

METAL FORCES

CONTENTS

What you hold in your hands is a little slice of history! This is the first issue of the all-new, revamped METAL FORCES, the magazine that is now setting standards others will struggle to follow. We promised you a while ago that exciting innovations were afoot at FORCES HQ - now the fruits of our labours are before you. And I'm sure you'll agree that the wait has been worthwhile, because this is perhaps the finest issue *ever* of MF - and things are going to get even better.

Firstly, we have increased the number of pages to *100*, allowing us to bring you even more coverage on the Hard Rock front. Secondly, the actual size of the pages within the magazine is bigger - again providing more value for your money. But that's not all...

On the cover of this issue is a free cassette from hotly-tipped Swedish band IT'S ALIVE, the first in a regular series of cover-mounted cassettes. From now on, this isn't a privilege, but an integral part of the magazine! And we have some very exciting cassettes lined up in future issues. But the IT'S ALIVE freebie isn't merely the beginning of a long-term catalogue of cassettes, it breaks the mould in being a unique offer. For this isn't a taster for a commercially available album - this is the *full* LP! For the first time in this country, a band has agreed to *give away* an entire album. Now, you can hear for yourself what all the fuss is about with this Swedish Funk-Rock outfit. Other magazines may rave about them. Radio programmes may play selected tracks. But we have given you the entire LP. And in years to come, this might well be a prized collector's item.

The album will not be issued in this country. It is only available here. Let the other publications do what they will, METAL FORCES has set a scorching pace in value-for-money! And you can also read all about the band inside this issue.

More than that, we are broadening out our coverage to take in more areas of Rock music than ever before. We feel confident that we have the *best* editorial team to be found on any UK Rock magazine, now we intend to prove it. So, whilst we will continue to cover those aspects of the genre for which we are justly famous, we will also be adding in other fields as well, although never straying beyond the bounds of what we believe will appeal to the MF reader.

In this issue, we have introduced a regular retrospective feature, something so many of you have called for. This time it's BLACK SABBATH. Moreover, bands such as the MANIC STREET PREACHERS, JELLYFISH and RED KROSS amply display our new-found editorial policy. And they nestle comfortable alongside the likes of SEPULTURA, CARCASS, DEF LEPPARD, FM, LILLIAN AXE, LOVE/HATE, GUN and GARY MOORE - the bands whose ilk has been the staple of MF for so long. In addition, we also bring you exclusive interviews with hot new AOR heroes UNRULY CHILD, plus major acts CINDERELLA and SLAUGHTER - other magazines might speculate, we *find out!*

Yes, it is an exciting era in which to be a METAL FORCES reader. And if I sound completely OTT it is because I feel like shouting from the rooftops. We have long maintained at this magazine that we provide the best coverage around. Now it surely cannot be disputed.

The one disappointing thing about this particular issue is that we couldn't bring you the planned interview with OZZY OSBOURNE. Sadly on the day the interview was supposed to happen the Double O went down with bronchitis, thereby forcing us to cancel the feature. Rest assured, though he will appear in a future issue.

Right, enough from me. I'll let you get down to reading and perusing the new 100-page METAL FORCES. And don't forget that Issue 71 will be on sale on March 26. And with so many exciting things going on in the magazine, *dare* you miss it?!

MALCOLM DOME

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10
CINDERELLA
Exclusive interview with Tom Keifer on the Philly band's plans

12
PANTERA
The Texan Power Metal maniacs return in vulgar form

16
DEF LEPPARD
Just who *will* replace Steve Clark? And what does the new album sound like?

20
RED KROSS
Californians with their own slant on Pop-Rock

22
ROLLINS BAND
Still angry, still vehement, Henry Rollins is back!

28
THE FOUR HORSEMEN
Saddle up and ride with Haggis

30
MANIC STREET PREACHERS
Are they the new heroes of the British Rock scene?

32
JELLYFISH
The fresh sound of US Rock

35
JAN CYRKA
Once a Bastard, now a solo artist

36
SEPULTURA
What next for the Brazilian Thrash masters?

40
LILLIAN AXE
Flying the flag for AOR heaven

42
GARY MOORE
No more Metal for the born-again Bluester

44
FM
Who *was* that four-eyed cunt? Where *did* he go?

46
POISON IDEA
A tale of broken legs and empty bottles

55
UNRULY CHILD
The latest melodic Hard Rock sensations from America

56
LOVE/HATE
Dealing with "Waste" product

60
ASPHALT BALLET
US hopefuls make their mark

61
COP SHOOT COP
The twisted reflection of Rock music

62
CARCASS
Still "Descanting", still "Insalubrious"

66
IT'S ALIVE
Their first album's on the cover. But *who* are they?

92
BLACK SABBATH
A look back at the seminal Metal combo

96
GUN
All fired up and ready for action

Regular Features

HOT METAL
News 4
TOUR DE FORCE
Gig Guide 8
NO JUSTICE
American Metal News 15
RAZE HELL
Glam and A.O.R. news 24
DEMOLITION
Demo Reviews 25
PENBANGERS
Contact Letters 33
POSTERS
Cannibal Corpse/Electric Boys/ Manic Street Preachers and Deicide 47
DISPATCH
Readers Letters 69
METAL ON VINYL
Album Reviews 71
Single Reviews 81
CHART/PLAYLISTS 82
METAL VISIONS
Video Reviews 83
FRONTLINE
Live Reviews 84
OUT OF THIS WORLD
Alternative Video Reviews 90
CLASSIFIEDS 98
PHONE LINES
Straight to the metal heart 99

HOT METAL

■ Speculation is rife at the present time over the future of **THE CULT**. With their most recent album, "Ceremony", proving to be something of a critical and commercial failure worldwide, now comes news that the band have been dropped from the roster of their management com-pany, HK in Los Angeles.

The reasons for this decision remain slightly unclear, but it seems to have something to do with THE CULT's indifferent attitude to many aspects of their career. What makes the situation rather more muddled is that HK will retain an involvement with vocalist Ian Astbury, thereby increasing concern over whether the band are about to call it quits.

THE CULT have just concluded a North American tour supported by **LENNY KRAVITZ**, and are being linked with a Summer festival in the North Of England.

LOUD (L-R): STUART MORROW, RICKY HOWARD, ETCH AND CHRIS McLAUGHLIN

LOUD: INTO THE 21ST CENTURY!

■ **LOUD**, heralded in many quarters as one of the brightest of all UK Rock hopes for this year, are to issue their second album through the China label during mid-April. Titled "Psyche 21" (which alludes to the imminent dawn of the new millennium), it was produced during October/November by Mac at Musicland Studios in Munich.

The LP marks the debut of the band's new line-up (vocalist/guitarist Chris McLaughlin, drummer Ricky Howard, bassist Stuart Morrow and guitarist Etch) and, according to mainman McLaughlin: "This LP is different to our debut, "D-Generation", in that it is very varied and more accessible. The production and songwriting are of a much higher standard."

The full track listing is: *"Piece Of The Mind"*, *"Easy"*, *"Mary (She Made Me Get Up And Read The Bible)"*, *"Absolution"*, *"The Awakening"*, *"Geist III"*, *"One In A Million"*, *"Strange Encounter"*, *"Chemistry"* and *"I Made It Mine"*. Although not strictly speaking a concept album, McLaughlin does state that there is a tenuous lyrical link between the tracks.

Aside from those numbers listed above, the band have also recorded some songs for use on the B sides of future singles, all of which McLaughlin believes shows the more humorous side to the band. These are: *"Give Me The Money"* (to be found on the flip of current single "Easy", which "was thrown together in the studio after a few bottles of wine"), *"I Love To Be Loved"* ("A 1920s pastiche") and *"Late September"* (a ballad-style track).

There will also be a US version of the LP, released through Interscope. This is expected to mirror the UK album, with the addition of the cuts *"D-Generation"* and *"Explosive"* from the debut effort, not previously available in America. Both will be re-mixed.

Touring-wise, LOUD will play selected small venues ("toilets") in March, before embarking on a trek around places such as The Marquee and Nottingham Rock City in April. After that, expect them to march out to America for their first taste of life on the road out there.

MALCOLM DOME

■ **MIND FUNK** have parted company with drummer Reed St. Mark and guitarist Jason Copolla for reasons that remain unknown. However, both splits seem amicable. No replacements have been confirmed as yet.

■ **COZY POWELL**, most recently drummer with **BLACK SABBATH**, is currently working on a solo album with producer Leif Mases in London. Powell is signed to EMI-Germany.

■ **POISON** have at last officially confirmed that guitarist CC DeVille has left the band, thereby ending months of speculation. DeVille is presently in Los Angeles playing alongside drummer Carmine Appice and bassist Jimmy Bain.

■ **LAST CRACK** have lost vocalist Buddo, who is planning to go to college to study philosophy. And given the fact that most people would regard LAST CRACK as revolving around the charismatic frontman must throw the band's future into considerable doubt.

■ **THE GREAT KAT** has been dropped from the Roadracer roster.

■ More confusion from the newly-revamped **JAGGED EDGE**. Having elected to change their name to **PHOENIX**, the line-up of Myke Gray (guitar), Andy Robbins (bass), Neville MacDonald (vocals/guitar) and Dicki Flitzar (drums) then decided to change this to **BAD FOR GOOD**, before changing their minds once more. At the moment the foursome (without a label after splitting with Polydor) are back under the name of JAGGED EDGE, at least temporarily.

■ **BAD BRAINS** have parted with vocalist Chuck Moseley (previously with **FAITH NO MORE**. They are currently on the look-out for a new singer.

■ Former **SHY** vocalist Tony Mills has put together a new band in the Birmingham area under the name of **SIAM SLAM**.

■ **MADAM X** have apparently reformed in Los Angeles, with founder-members/sisters Roxy and Maxine Petrucci (drums and guitar, respectively) now being joined by vocalist Lenita Erickson and bassist Shelley Andrushko.

The band first came to prominence in the mid-'80s, when signed to the Jet label. At one point they had current **SKID ROW** hero Sebastian Bach in the line-up.

■ **LITTLE ANGELS** have recruited drummer Mark 'Rich' Richardson to replace the recently departed Michael Lee. Richardson was formerly with fellow Scarborough act **KING LOUIS**. Both bands share the same management.

■ **ENUFF Z'NUFF** have taken guitarist Derek Frigo back into the fold, after a brief split.

■ **2 TRIBES** will issue their self-titled/self-produced debut album through the Compulsion label on April 13. Expect a 12-date tour of the UK to tie in with this release.

■ **THE STAGE DOLLS** issue their latest album through Polydor in the US shortly, with a UK release planned for the near future. Titled "Stripped", the full track listing is: *"Stand By You"*, *"Life In America"*, *"Left Foot Boogie"*, *"Love Don't Bother Me"*, *"Money"*, *"Sorry (Is All I Can Say)"*, *"In The Heat"*, *"Let's Get Crazy"*, *"Goodbye To Amy"*, *"Rock This City"*, *"Living On Borrowed Time"* and *"Down On Me"*.

Three of the tracks (including speculated first single "Love Don't Bother Me" - a ballad) have been mixed by Ron Nevison.

■ **RED HARVEST**, from Norway, release their debut album for the Black Mark label in March. Titled "Nomindsland", the full track listing is: *"The Cure"*, *"Righteous Majesty"*, *"Acid"*, *"No Next Generation"*, *"Machines Way"* and *"(Live & Pay) The Holy Way"*.

The Metal band's line-up is Jan F. Nygard (guitar/backing vocals), Jimmy Bersten (guitar/lead vocals), Thomas Brandt (bass/backing vocals) and Cato Bekkevold (drums).

■ **THE WILDHEARTS** issue their first EP through the Bronze label on March 2. Titled "Mondo Akimbo Agogo", it features the cuts *"Turning American"*, *"Liberty Cap"*, *"(Nothing Ever Changes But The) Shoes"* and *"Crying Over Nothing"*.

■ Death Metal band **EDGE OF SANITY** issue their latest album, "Unorthodox", through the Black Mark label shortly.

■ **NECROSANCT**, the Brighton-based Deathsters, are currently working on their debut album for the Black Mark label at Montezuma Studios in Stockholm. It is being co-produced by the band with The Boss. most associated with **BATHORY**. The full track listing is: *"Exiternity"*, *"Inevitable Demise"*, *"Ritual Acts"*, *"Restless Dead, "Ominous Despair"*, *"Solace"*, *"Incarnate"*, *"Undeath Dead Dying"*, *"Infanticide"*, *"Prayer"* and *"Abhorance"*.

The album should be issued in late March.

■ **AGRESSOR**, from France, have signed a deal with Black Mark.

■ **LOVE/HATE** now have a UK fan club. Interested parties should write to: **PO Box 2324, Barnet, Herts EN5 2NE, England**.

■ **MEGADETH** are currently in the throes of their new album with producer Max Norman at Enterprise Studios in Los Angeles. As yet untitled, this LP should be issued in June, and is expected to feature the following cuts: *"Countdown To Extinction"*, *"Architecture Of Aggression"* and *"Sweating Bullets"*.

In the meantime, the band's fan club address is now: **Vic's Rattleheads, c/o Fantom Productions, 279 South Beverly Drive, Suite # 1048, Beverly Hills, California 90212, USA**.

■ **LIONSHEART**, fronted by former **ONSLAUGHT** vocalist Steve Grimmett, have now inked a deal with Music For Nations. Expect an album shortly.

ELECTRIC BOYS: MAXIMUM OVERLOAD

■ Swedish Funk-Metallers The **ELECTRIC BOYS** - Conny Bloom (lead vocals), Andy Christell (bass), Franco Stantuione (drums) and Niclas Sigvall (guitar) - release their second studio album, "Groovus Maximus" (the long-anticipated follow-up to their 1990 debut "Funk-O-Metal Carpetride"), through Vertigo Records in April. Produced by the band themselves and recorded at London's famous Abbey Road Studios, tracks set for inclusion include the title song - a Heavy Rocker very much in the vein of "All Hips n' Lips" (from their debut record) - plus *"Dying To Be Loved"* and *"Mary In The Mystery World"*.

Bloom explained the direction of the band's latest release during a recent trip to London.

"We chose Abbey Road Studios in which to record when we were touring with **THUNDER** at the end of 1990. Knowing that the **BEATLES** had recorded there was an obvious recommendation, but it simply had the best sound we could find out of all the studios we visited. We decided to produce ourselves because we had a very definite idea about the direction the next record would be taking. Although there's a great deal to be gained by working with an outside producer, we felt our ideas were strong enough without having to involve somebody else.

"This new album is a lot closer to the sound of the ELECTRIC BOYS live, which is what we were aiming for. There's lots of riffs, lots of groove and lots of melodies - that is what we've always been all about. This time, however, the songs are even stronger and our playing is better."

Despite the number of bands to have emerged in a similar Funk-Rock style since the ELECTRIC BOYS' debut, Conny is adamant that the sound of "Groovus Maximus" is every bit as valid as that of their first album: "We were never responsible for inventing this kind of music. But we always wrote from our hearts and just because other bands have appeared since our first record that play in a similar vein hasn't discouraged us in anyway. In fact if anything this new album is even Funkier."

MARK BLAKE

■ **THE HOUSE OF LORDS** are currently working on their new album in Los Angeles with co-producers David Thoener and Stan Katayama. The LP, titled "Demons Down", is expected to be released on the Victory label during April, with distribution via PolyGram.

Joining long-term members Gregg Giuffria (keyboards) and vocalist James Christian are veteran drummer Tommy Aldridge, guitarist Dennis Chick and bassist Sean McNabb.

■ **INTERNAL VOID**, from the US, are currently working on their debut album with producer Scott 'Wino' Weinrich (vocalist with **THE OBSESSED**). Expect a release later this year through German label Hellhound.

■ **SHRAPNEL** will issue their debut album, "Dig It Out", through Hellhound in May.

■ Expect an April release for the latest **SAINT VITUS** album, "C.O.D.", through Hellhound. This will be the first to feature new vocalist Christian Linderson, previously wsith **COUNT RAVEN**. And the band hope to undertake a European tour with **CATHEDRAL** in May.

■ *Yasarkay* is the name of a fanzine based in West Malaysia keen to hear from any bands interested in getting reviews and information printed out there. Write to: **Yasarkay Zine, c/o Azlee, No. 43 Jalan 14/57, 46100 Petaling Jaya, Jelangor Darul Eysan, West Malaysia**.

■ **UNLEASHED** will begin work on a new album during March. As yet, there's no further information on this release.

■ New Jersey band **THE THING** have recruited bassist/lead vocalist Sean Bolivar and guitarist Doug Principato. They are currently working on their second album, "The Electric Kool-Aid Rorsach Test".

■ **THE BEAUTIFUL** issue their debut album, "Storybook", through Giant Records in the US on March 3. It was produced by John Fryer.

The band's line-up is Jonathan Lacey (lead vocals/guitar), Frank Ferrer (drums) and Perry Bottke (bass).

■ **SADUS** are currently working on their third album with producer Bill Metoyer at R.O. Studios in Antioch, California. As yet untitled, it is expected to feature tracks such as: *"Slave To Misery"*, *"Facelift"*, *"Echoes Of Forever"*, *"Under The Knife"* and *"Throwing Away The Day"*.

Expect a release in May through Roadracer.

■ **THE HARD-ONS** now have an official fan club, the address for which is: **PO Box 430, London SE23 1LH, England**. The cost of joining is #7, for which members will get four issues per year of the fan club fanzine *More Foldback*, a photo, a laminated membership card, a set of stickers, a poster, plus a set of fan club felt pens. You will also have the chance of purchasing records at a cheaper price.

Please make all cheques/POs payable to **'THE HARD-ONS Fan Club'**.

■ **SLAMMIN' GLADYS**, from Cleveland, release their debut album through the Priority Rocks label in the US in March. Self-titled, **WARRANT** vocalist Jani Lane acted as Executive Producer on the project.

■ **JOHN NORUM**, formerly guitarist with **EUROPE**, will issue his new solo album, "Face The Truth", through the Epic label in the US and various parts of Europe very soon. As yet, there's no UK date set. The full track listing for this record is: *"Face The Truth"*, *"Night Buzz"*, *"In Your Eyes"* (a ballad), *"Opium Trail"*, *"We Will be Strong"*, *"Good Men Shining"*, *"Time Will Find The Answer"*, *"Counting On Your Love"*, *"Still The Night"* (a version of the **HUGHES-THRALL** number) and *"Endica"* (an instrumental).

NORUM does the lead vocals on all songs except "Face The Truth", "In Your Eyes", "Good Men Shining", "Time Will Find The Answer", "Counting On Your Love" and "Still The Night", when Glenn Hughes handles the chores. In addition, EUROPE vocalist Joey Tempest guests on the song "We Will Be Strong".

■ **DESPAIR** have just issued an album titled "Beyond All Reason" through Century Media.

■ **DEMOLITION HAMMER** will release their new album, "Epidemic Of Violence", through Century Media during LATE March/early April. Produced by Tom Soars, it will include: *"Omnivore"*, *"Skull Fracturing Nightmare"*, *"Human Dissection"*, *"Aborticide"* and *"Epidemic Of Violence"*.

■ **TALION** have been forced to postpone plans for recording and touring as guitarist Pete Wadeson has injured his left arm.

■ Contrary to our report in the last issue, **NAVAJO KISS** have not signed a deal with A&M. Although everything seemed to be pointing that way, at the last moment the deal fell through.

■ **BAPHOMET** will release an album titled "The Dead Shall Inherit" through Peaceville label on April 10. The full track listing is: *"The Suffering"*, *"Through Deviant Eyes"*, *"Leave The Flesh"*, *"Valley Of The Dead"*, *"Torn Soul"*, *"Vile Reminiscence"*, *"Boiled In Blood"*, *"Age Of Plague"*, *"Infection Of Death"* and *"Streaks Of Blood"*.

The line-up of the band is Tom 'TJ' Frost (vocals), Dave Craiglow (guitar), Gary Schipani (bass) and Rick Breier (drums).

■ **IMPALER** release an album titled "Charnel Deity" through Peaceville on March 20. The full track listing is: *"The Dead Know Dreams"*, *"Avowal To Hell"*, *"Imminence Of The Final Punishment"*, *"Malignant Dreams"*, *"Accursed Domain"*, *"Internally Rotting"*, *"Impaler Of Souls"*, *"Astral Corpse"*, *"Engulfed"*, *"Total Carnage"* and *"Repel Your Faith"*.

■ **SONIC VIOLENCE** return to the scene in May with a new album called "Transfixion" through Peaceville. Produced by the band with Hammy at Academy Studios, the full track listing is: *"Asphyrxia"*, *"Mind-Field"*, *"Factory"*, *"Torment"*, *"J.F.R.O."*, *"Drill"* and *"Malice"*. The CD version will also contain an extra track, viz *"Catalepsy"*.

■ **GODFLESH** issue a new album titled "Pure" through Earache at the end of February. The full track listing is: *"Spite"*, *"Mothra"*, *"I Wasn't Born To Follow"*, *"Predominance"*, *"Pure"*, *"Monotremata"*, *"Baby Blue Eyes"* and *"Don't Bring Me Flowers"*.

■ **I MOTHER EARTH**, one of the most touted unsigned bands of recent years, have now inked a deal with Capitol Records.

■ **ASPHYX**, from Holland, have just issued an EP titled "Crush The Cenotaph" through Century Media. The full track listing is: *"Crush The Cenotaph"*, *"Rite Of Shades"* (two old demo songs), *"The Krusher"*, *"Evocation"* and *"Wasteland Of Terror"*.

■ All-girl band **L7** release an album titled "Bricks Are Heavy" through the Slash/London label on April 6. It was produced by Butch Vig. The full track listing is: *"Wargasm"*, *"Scrap"*, *"Pretend We're Dead"* (their first single, due to be issued on March 16), *"Diet Pill"*, *"Everglade"*, *"Slide"*, *"One More Thing"*, *"Mr. Integrity"*, *"Freak Magnet"*, *"Shitlist"* and *"This Ain't Pleasure"*.

The band's line-up is Jennifer Finch (bass), Suzi Gardner (guitar/vocals), Dee Plakas (drums) and Donita Sparks (guitar/vocals)

■ **THE HEAVY METAL OUTLAWS** have just issued an EP called "Sex For Sexism's Sake" through the Streetlink label. The full track listing is: *"Swallow My Love"*, *"Tits Out"* and *"Tits Out"* (f**k censorship mix).

This release features samples lifted from the likes of **2 LIVE CREW**, **THE GETO BOYS** and **THE COCKNEY REJECTS**.

■ Castle-Hendring issue a number of long-form videos imminently. These include "Doing Their Thing" (**DEEP PURPLE**), "Final Damnation" (**THE DAMNED**), "Welcome To My Nightmare" (**ALICE COOPER**), "Razamanaz" (**NAZ-ARETH**), "Bark At The Moon" (**OZZY OSBOURNE**), "Spirit Of '86" (**THE ALARM**), "Goin' Home" (**TEN YEARS AFTER**).

All of these are part of 'The Collection' series.

■ **THE RAMONES** are working on a new studio album with producer Ed Stasium. This is expected to include a cover version of **THE DOORS**' *"Take It As It Comes"*. Other songs being considered are *"Warfare On The Dance Floor"* and *"The Job That Ate My Brain"*.

And Joey Ramone recently guested on the song *"Standing In My Way"* with **DEBBIE HARRY**. This is slated for inclusion on the femme's next album.

■ **OBITUARY** issue their latest alb-um, "The End Complete", through Road-runner in late March. Produced by Scott Burns at Morrisound Studios, the full track listing is: *"I'm In Pain"*, *"Back To One"*, *"Dead Silence"*, *"In The End Of Life"*, *"Sickness"*, *"Corrosive"*, *"Killing Time"*, *"The End Complete"* and *"Rotting Ways"*.

■ Catalyst is the name of a new label started up by the W.E.M. Management team who look after the likes of **FAITH NO MORE**, **FASTER PUSSYCAT** and **L7**. The label, with distribution through Capitol, are currently seeking fresh talent. Interested parties should send a tape/biography/photo to: **W.E.M. Manage,ent, 5550 Wilshire Boulevard, Suite # 202, Los Angeles, California, 90036, USA**.

■ **FRANCIS DUNNERY**, previously with **IT BITES**, has just issued his debut solo album, "Welcome To The Wild Country", through Virgin in Japan, with a UK release expected soon.

Produced by David Hentschel, the full track listing is: *"Jack Won't Let You Go"*, *"Welcome To The Wild Country"*, *"Driving In The Rain"*, *"Kiss Me"*, *"Jackal In Your Mind"*, *"Heartache Reborn"*, *"All I Ever Wanted Was You"*, *"Just Like My Father Said It Would Be!"*, *"Mr No No"*, *"The Possibilities Of Loving You"* and *"Another Day"*.

■ **XENTRIX** are currently working on their new album for Roadrunner Records with producer Mark Flannery at Loco Studios in Wales. The album should be released during early May.

■ At the time of going to press, Brazilian Thrash kings **SEPULTURA** were on the verge of signing a US deal with Epic Records. Although the contract has yet to be signed, *Hot Metal* understands that the deal is close to completion. The band will remain on the Roadrunner label in Europe and the UK.

Turn to the feature in this issue for the comments from the band themselves on their label status.

■ Guitarist **VIVIAN CAMPBELL** is currently working on material for a new solo album, set to be released later this year on Epic. According to the six-stringer it will be in the vein of the debut album from one of his earlier bands, **THE RIVER DOGS**.

In the meantime, CAMPBELL has been closely associatedwith **DEF LEPPARD**'s search for a new guitarist, with reports that he is the hot favourite to get the job. However, when questioned on this matter a cagey CAMPBELL would only say: "Rumours are like sexual diseases - easily transmitted! I have been hanging out with the guys, but I haven't heard that I've got the job. It's a nasty, nasty rumour!"

Exodus: Forced Entry

■ **EXODUS** will release their latest album, "Force Of Habit", through Capitol label during late May/early June. Basic recording has been taking place at London's Battery Studios with producer Chris Tsangarides, with the mixing stage about to get underway at Electric Ladyland Studios in New York, under the aegis of Steve Thompson and Michael Barbiero.

"We rehearsed the songs for this album for so long beforehand that we'd better be tight!" laughed guitarist Gary Holt, when talking about the record recently.

Altogether 15 songs have been cut, however not all of these will make it onto the final track-listing. Among those original numbers written this time around are: *"Thorn In My Side"*, *"One Foot In The Grave"*, *"Force Of Habit"*, *"Telepathetic"* (which attacks actress Shirley MacLaine's fascination with psychic phenomena), *"Good Day To Die"*, *"Count Your Blessings"* (the original title of the LP), *"Feeding Time At The Zoo"* (again a title considered for the album), *"When It Rains, It Pours"*, *"Fuel For The Fire"*, *"Me, Myself & I"* and *"Architect Of Pain"* (an 11-minute epic).

In addition, the band have also recorded cover versions of the **STONES**' *"Bitch"* and **ELVIS COSTELLO**'s *"Pump It Up"*, both of which might seem like rather surprising choices.

"Well, we wanted to do something different. Everybody seems to do New Wave Of British Heavy Metal covers these days, and as far as I'm concerned **METALLICA** wrote the book on that idea anyway! So we thought we'd go for something a little different."

Those tracks which do not make the LP will be used for single B sides.

This is the first album to feature the new EXODUS line-up of Holt, Rick Hunolt (guitar), Steve 'Zetro' Sousa (vocals), John Tempesta (drums), plus new boy Mike Butler (bass), who replaced Rob McKillop very recently: McKillop has apparently now teamed up with former EXODUS colleagues Tom Hunting (drums) and vocalist Paul Baloff in **PIRANHA**. Previously with Hardcore bands **STEVIE STILLETO** and **GOODBYE GEMINI**, Butler was one of about 18 bassists the band auditioned, and Holt is delighted with their choice.

"You'll hear the bass lines on this album, I can assure you! Mike is awesome. Overall, the sound on this album is *sick* - bone-crushingly heavy! And we have *hits* on this record - not ballads, you understand, but seriously good songs!"

MALCOLM DOME

GARY HOLT (EXODUS)

Pic Stuart Taylor

GO WILD!

MARK SLAUGHTER

Pic John Ricard

■ Whatever your feelings about their music, you have to admire Californian foursome **SLAUGHTER** - if only for their phenomenal work ethic and sense of perspective. Consider, after vocalist Mark Slaughter and bassist Dana Strum had quit the **VINNIE VINCENT INVASION** to form the new band, it would have been easy for them just to rely heavily on their past reputations to sell the music. And doubtless, we'd have seen their self-titled, debut album in 1990 come and go with little fuss or interest.

But, aware of the frailties of past loyalties, the pair spent as much time carefully building a loyal fan base through clever use of acquired marketing and promotoional skills as they did in ensuring that the music they had to offer was worthy of them and their reputation. The result? That first LP has sold nearly three million copies in the US alone, setting them up rather nicely for the second effort, due out through Chrysalis in late April.

The album is called "The Wild Life", and is once again a self-produced, self-written affair. The drums tracks were cut at Pasha Studios in Los Angeles, whilst the rest of the recording was done at Red Zone in the same city.

"It's a small studio," explained Mark Slaughter, "and what we have done is essentially do the album live, because we feel that is such an important aspect of this band. On the first album, we literally put the band together in the studio (guitarist Tim Kelly and drummer Blas Elias completing the line-up). Now we have over 300 shows under our belt and it comes through. Dana and Blas are really tight, and Tim is gonna surprise a lot of people with some of his lead work. It really is amazing."

In keeping with their workaholic attitude, the band went almost straight from the road into the studio after a mere two-week break. And once they've finished work on the record, the foursome will head out for an extensive worldwide promotional trip before embarking on the touring process once more during the Summer, with dates *definitely* planned in the UK.

"We are really excited about playing in Britain again. Last time (supporting **CINDERELLA**) we were very pleased with the way audiences took to us. **DEF LEPPARD** drummer Rick Allen came to see us at the Hammersmith Odeon and said that he thought we went down very well. For this band, with roots so firmly in British music, playing over there was especially gratifying."

Back on the LP trail, the full track listing is as follows: *"The Wild Life"*, *"All The Days Gone By"* ("It has a **QUEEN**ish flair to it, and is dedicated to Freddie Mercury and late **KISS** drummer Eric Carr"), *"Reach For The Sky"* (the opening cut), *"Out For Love"* ("It's got my Avanti car taped on it. We miked it up in the street outside the studio"), *"Times They Change"* ("This goes through a rollercoaster of emotions. It has piano and acoustic guitar parts on it. There are also tapes from broadcasts recently on the first anniversary of the Gulf War. We were in Europe when that was all raging and we go through our feelings about it all here"), *"Real Love"* (balladic in style), *"Move To The Music"* ("This is the first song SLAUGHTER ever demoed. We then cut it for the first album, but it never made it on there. Now we've done it for the third time"), *"Street Of Broken Hearts"*, *"Hold On"*, *"Do You Know?"* ("This is a Hard Rocking tune, with an intro inspired by **LED ZEPPELIN**") and *"Old Man"* ("This deals with the generation gap, and is to some extent based on my feelings about my father. The gap between the generations is such that older people think that young people are crazy to think the way they do and the reverse is also true. People should learn to accept each other. This has a swampy Blues feel and will be the bonus cut on the CD").

In addition, there is also an acoustic version of *"All The Days Gone By"*, plus live renditions of *"Spend My Life"* and *"Mad About You"*, both taped at Irvine Meadows in California last year and the demo version of a song called *"Perfect World"*. These will be used for the B sides of singles. As yet, no decision has been made on the choice of the first 45, and the band are planning to shoot no less that *three* videos for the songs "The Wild Life", "All The Days Gone By" and "Reach For The Sky".

"I really can't wait for our fans to hear this record," enthuses Slaughter. "We're all so proud of it! You've gotta remember that on the first LP, as I said, we were still getting to know each other. In fact, we didn't play a live show before doing the record! The first time we set foot on a stage as a band was in front of 10,000 fans supporting **KISS** - and by that time the album was already gold in America! We got presented with the discs onstage that night. Can you imagine how weird we felt knowing we had a gold album without ever playing a gig?! But the xperiences we gained from the road has really comne through on "The Wild Life"."

With all this activity, it's no surprise that the SLAUGHTER guys have very little chance of extra curricular enterprises, even Strum has no time to indulge in further production duties with young acts, something he has enjoyed in the past with the likes of **KIK TRACEE.**

"No, there's no time for that now! The only thing Dana and I have planned is to co-write with HEART's Ann and Nancy Wilson very shortly. Other than that, we are putting all our efforts into SLAUGHTER. The only thing I've done recently is sing backing vocals on one cut from the first album by **CHRISSY STEELE**. It was on the song "Shout It Out"."

Stand by for action.

MALCOLM DOME

■ **MYSTIFIER**, from Brazil, release an album titled "Wicca" through the home-grown label Heavy Metal Maniac Records very shortly. The full track listing is: *"The Witch Voisin Recites Our Gloat/Osculum Obscenum"*, *"Tormentum Aeternu"*, *"Cursed Excruciation"*, *"Deflonation (The Anti-Christ Lives)"*, *"(Invocatione) The Almighty Satanas"*, *"The Dark Kingdom (The Evil Ascention Returns)"*, *"An Elizabethan Devil Worshipper's Prayer Book"*, *"Hyoscyamus Niger"* and *"Mystifier (Satan's Messengers)/Our Gloat"*.

The band's line-up is Meugninousouan (vocals), Blackgoatbelzebuth (bass), Sarcastic (guitar) and Infernalcrusher (drums).

■ **ACID STORM** issue an album titled "Biotronic Genesis" through Heavy Metal Maniac Records in Brazil shortly. The full track listing is: *"Intro (The Beginning)"*, *"Metal Beasts"*, *"Hungry For Life"*, *"Symbiotic Love"*, *"Last Days Of Paradise"*, *"Galactic Holocaust"*, *"Biological Mechanization"*, *"Star Lost"* and *"Electric Eye"* (a cover version of the **JUDAS PRIEST**) classic.

■ Ex-**SABBAT** members Neil Watson (guitar) and Richie Desmond (vocals) have formed a new, as yet untitled band with drummer Jason Bould. The band, who are very much in the Power Metal/Thrash Metal mould are currently on the look out for a bass player. Those with necessary image and dedication should send a photo, tape and biog to: **36 Deep Dale Road, Belper, Derbyshire, DE5 1HQ.**

Also on the SABBAT front, Andy Sneap has formed a new outfit with SABBAT cohort Wayne Dobson, who joined the band prior to their ill-fated but Jerry Ewing approved "Mourning Has Broken" album.

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TOUR de FORCE

■ Glasgow rockers **GUN** play: Milton Keynes Woughton Centre February 27th, Edinburgh Carlton Studios 29th, Glasgow Mayfair March 1st.

■ Birmingham based rockers **BRIAR** play: London Walthamstow Royal Standard March 22nd, Dudley J.B.'s 23rd.

■ UK rockers **D-ROK** have lined up an extensive tour to promote their debut "Oblivion" album. They play: Brierley Hill Rock Tavern March 1st, Leeds Duchess Of York 4th, Derby Flamingo 5th, Nottingham Rock City 6th, Oxford Old Fire Station 7th, Chelmsford Y Club 8th, Ebbw Vale Market Tavern 11th, Newport TJ's 12th, Cardiff Bogiez 13th, Tonypandy Naval Club 14th, Newbridge Memorial Hall 15th, Bristol Fleece & Firkin 18th, Redruth London Brewhouse 19th, Falmouth Pirate 20th, Newquay Victoria Bars 21st, Exeter Stocks 22nd, Bath Joe Bananas 24th , Brighton Richmond 25th, Chichester Garfields 26th, Eastbourne Sherlock Holmes 27th, Southampton Network Club 28th, Reading Phoenix Plaza 29th, Maidstone Trader Jacks 30th.

■ **CREAMING JESUS** promote their new album, "Guilt By Association", with the following dates: Rayleigh Pink Toothbrush February 27th, Chelmsford Y-Club 29th, Leicester Princess Charlotte March 1st, Middlesex Poly 3rd, London Powerhaus 5th, Bath Fusion 6th, Sheffield Palais 10th, Stoke Wheatsheaf 11th, Hull Adelphi 12th, Bradford 1 in 12 Club 13, Liverpool Planet X 14th.

■ **USI** play: Nottingham Kimberley Church Hall March 7th, Stoke Talbot Hotel 14th, Stoke Wheatsheaf April 2nd.

■ **TARRASQUE** play: Nottingham The Narrowboat March 27th.

■ Following the success of his current sell-out U.S. "Theatre Of Madness" tour **OZZY OSBOURNE** will play three dates in the UK at the end of March. The dates are: Manchester Apollo March 17th, Edinburgh Playhouse 18th, London Brixton Academy 20th. Tickets are priced £12.50, except Edinburgh where they are £11.00/£12.50. Special guests at all three shows will be Danish rockers **D*A*D**.

■ Following the success of their early February shows, Florida's **DEATH** return to the UK for more headlining shows in March. They play: London Marquee March 24th and 25th, Bradford Queens Hall 27th, Wolverhampton Wulfrun Hall 28th. Support is likely to come from **PESTILENCE** if bassist Tony Choy can solve his visa problems that forced the Dutch based combo to pull out of the UK February shows at such short notice.

■ Brazilian thrashers **SEPULTURA** return to the UK in March for a series of headline dates. They play: Belfast Ulster Hall March 3rd, Dublin S.F.X. Hall 4th & 5th, Glasgow Barrowlands 7th, Manchester Academy 8th, Wolverhampton Civic Hall 9th, Nottingham Rock City 10th, Bristol Colston Hall 11th, London Brixton Academy April 18th.

■ Seattle's **SOUNDGARDEN**, currently riding high in the U.S. Billboard Album Chart with their latest album "Badmotorfinger", have lined-up a series of UK shows. They play: London Camden Underworld March 12th, Glasgow Queen Margaret's Union 28th, Manchester International 2 29th, Birmingham Institute 30th, Nottingham Rock City 31st, Bristol Bierkeller April 2nd, London Town & Country Club 3rd. Special guests on the tour (except the Camden show) are **CORROSION OF CONFORMITY**, who will be promoting their latest album "Blind".

■ **BRYAN ADAMS** will be touring the UK in July. THe dates are: Manchester Maine Road (Manchester City Football Club) July 7th, Glasgow Celtic Park (Celtic Football Club) 11th, Gateshead International Stadium 12th, Ipswich Portman Road (Ipswich Town Football Club) 14th, Wembley Stadium 18th, Cardiff Arms Park 19th. Support for all dates is expected to be announced shortly, however rumours suggest the Wembley bill will also feature **EXTREME**, **BLACK CROWES** and **CROWDED HOUSE**.

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Box Office: 0902-312030

Doors 7.30pm Tickets £8.50 subject to agents booking fee

"Sepultura 'Under Siege' Concert Video Out Now, 'Arise' 12"/CD single Available 24th Feb"

■ **LOVE/HATE** have had to reschedule their previously announced UK tour due to tour commitments with OZZY OSBOURNE in Europe. The rearranged LOVE/HATE headlining dates are now as follows: Norwich U.E.A. March 17th, Sheffield Octagon 18th, London Astoria Theatre 19th, Birmingham Hummingbird 20th, Milton Keynes Woughton Centre 22nd, Worcester The Northwick 23rd, Nottingham Rock City 24th, Buckley Tivoli 26th, Liverpool Krazy House 27th, Walsall Junction 10 28th, Bristol Bierkeller 29th, Cardiff University 31st, Bradford Queens Hall April 1st, Newcastle Mayfair 3rd, Glasgow Barrowlands 4th, Manchester International II 5th, Cambridge Corn Exchange 7th.

■ **EUROPE** will make their first live appearance in the UK for nearly two years in March when they visit these shores as part of an extensive European tour. They play: Newport Centre March 5th, Wolverhampton Civic 6th, Edinburgh Playhouse 8th, Newcastle City Hall 9th, Manchester Apollo 10th, Sheffield City Hall 12th, London Hammersmith Odeon 13th, Portsmouth Guildhall 15th.

■ **SISTER SARAH**, featuring ex-members of IT BITES, play: Glasgow King Tuts Wah Wah Hut February 27th, Edinburgh Music Box 28th, Stoke Wheatsheaf 29th, Newcastle Riverside March 3rd, Sheffield Poly 5th, Leeds Duchess Of York 6th, Norwich Waterfront 8th, Bristol Bierkeller 11th, Salisbury Arts Centre 12th, London Marquee 13th, Ipswich Dome 14th, Colchester Hippodrome 17th, Southend Mr.B's 18th, Clapham Grand Theatre 28th, Bradford Rios 29th, Buckley Tivolo April 2nd, Liverpool Crazy House 3rd, Birkenhead Stairways 4th, Milton Keynes Woughton Centre 5th. Support on all dates comes from Northampton based quartet **THE ONE THING**.

■ **ENTOMBED**, **CARCASS**, **CATHEDRAL** and **CONFESSOR** make-up a four-band Earache Records package that hits the road across Europe in March and April under the banner of "Gods Of Grind". The UK shows are: Bradford Queens Hall March 16th, Birmingham Edwards No.8 17th, London Astoria Theatre 18th.

■ **SLAP IN THE FACE** play: London Amersham Arms February 27th, London Steamship March 5th, Norwich Festival House 6th, Norwich Brickmakers Arms 7th, Manchester Boatmans Home 10th, Bolton Oscars 12th, Oldham Club 57 13th, Aston Under Lyne Witchwood 14th, Bolton Crown & Cushion 15th, Eastbourne Berties 20th, Hastings Carlisle 21st, East London Polytechnic Maryland 28th.

■ **LOU REED** plays: Manchester Palace March 15th, Edinburgh Playhouse 16th, Newcastle City Hall 18th, Birmingham Symphony Hall 19th, London Hammersmith Odeon 22nd, 23rd, 25th, 26th and 27th.

PANTERA

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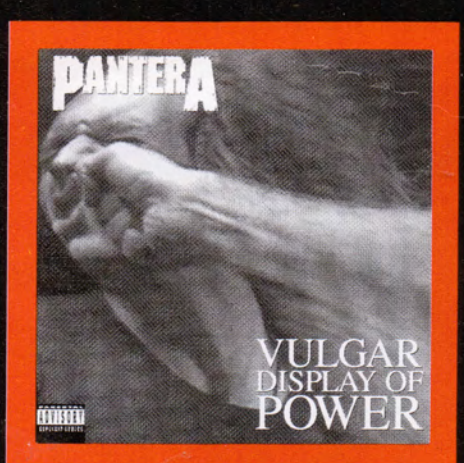

FUCKING HOSTILE

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Balls to the wall?

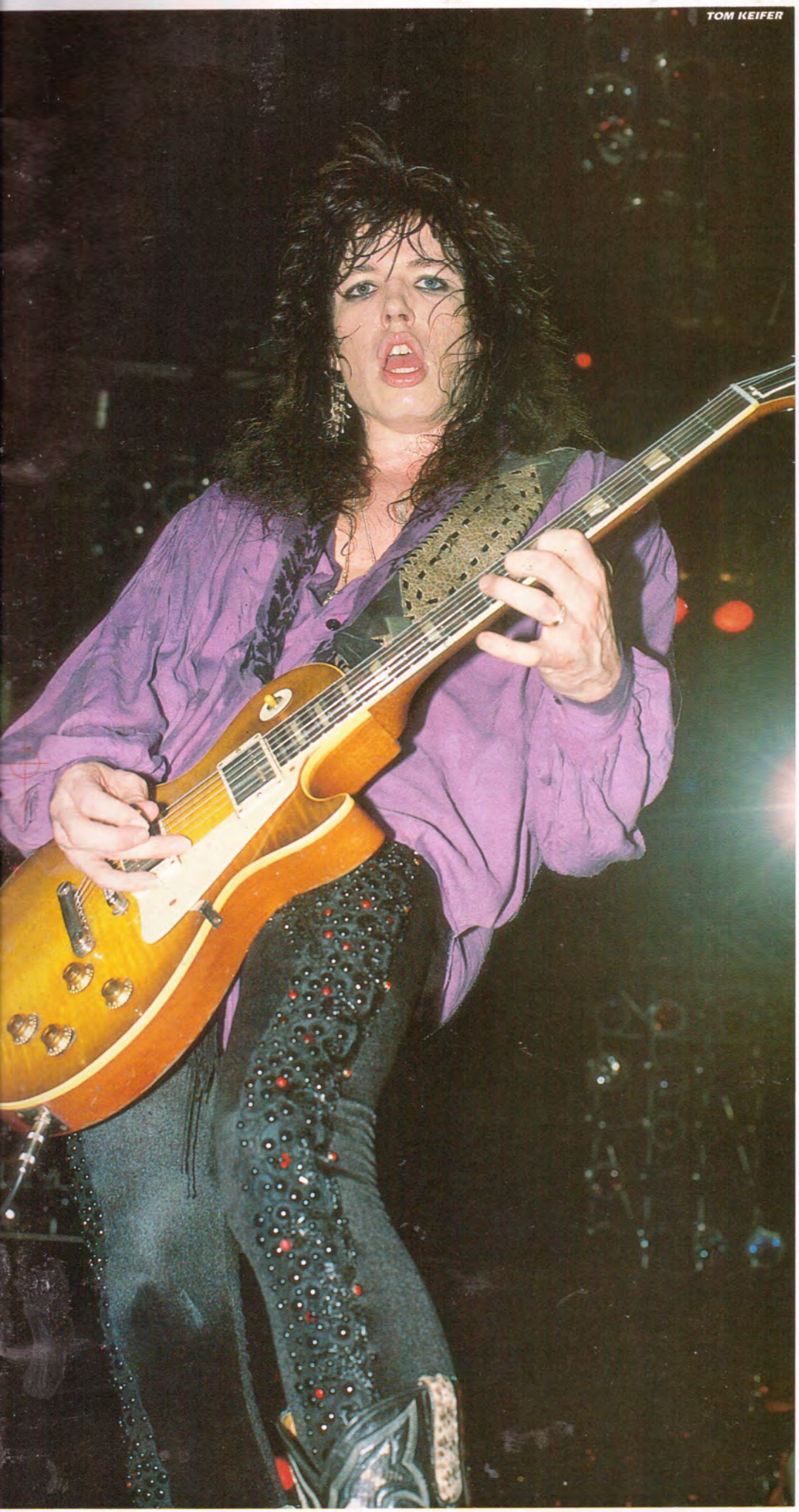
IN THE WAKE OF THE DEPARTURE OF DRUMMER FRED COURY AND THE COMPARATIVE FAILURE OF THEIR LAST ALBUM "HEARTBREAK STATION", IS THE CINDERELLA MAGIC COACH ABOUT TO CHANGE INTO A TARNISHED PUMPKIN? TOM KEIFER TALKS EXCLUSIVELY TO MALCOLM DOME

The inverted relationship between success and artistry occasionally reaches the hinterland of the ridiculous. For whilst it is true that nothing exceeds like success, nonetheless the emblem of the latter is so often so transient and indefinable as to seem like the consequence of improbabilities. CINDERELLA are a prime example of a band whose stock looks to be withering under the strain of artistic endeavour. Their debut album, "Night Songs", saw the Philadelphia foursome rocket into the rarefied atmosphere of triple platinum status in the US a few years back, taking full advantage of Jon Bon Jovi's much-publicised patronage to put themselves into the big time, with a sound and style that owed much to the glamour and substance of mainstream Hard Rockin' Americana.

However, once established the band of Tom Keifer (vocals/guitar), Eric Brittingham (bass), Jeff Labar (lead guitar) and Fred Coury (drums) began to take chances. Their second album, "Long, Cold Winter", saw a move into introspection with a distinct flavour of the Blues. It seemed as if the quartet, now they had the attention of the Rock world, were determined to follow artistic inspirations rather than commercial instincts. And "Long, Cold Winter" *was* a big success, again taking the band close to the three million sales mark in America, as well as providing gratifying inroads into the European market. It looked as if the gamble to reflect their own musical tastes had paid off handsomely.

Then in late 1990 came "Heartbreak Station". Another giant leap forward, it was a magnificent musical achievement that saw Keifer's own vision and spirit imbuing the tracks with a certain degree of sincere insecurity that proved beyond any shadow of a doubt that this band was more than a sales figure in a ledger for PolyGram, but an essential creative force. However, the LP failed to emulate its predecessors, seeming from the outside to have sent the band plummeting from the zenith of adulation to the nadir of virtual obscurity. Moreover, the co-headlining tour of the US with DAVID LEE ROTH became a quick victim of the biting recession necessitating a return to clubs, and their sell-out tour of Europe disintegrated in the wake of the Gulf War, the band scuttling back to America on a private plane, leaving behind them angry label representatives and disenchanted fans. Now comes the news (revealed exclusively in our last issue) that Coury has departed. So, has the CINDERELLA cream turned sour? Talking to a relaxed Keifer recently, would clearly suggest not.

"What have I been doing since the end of our US tour? Basically writing new material and recharging my batteries. And getting some well needed rest and recreation."


TOM KEIFER

There was almost a distinctly jovial aspect to Keifer's tone, unusual for man infamous for his monochrome delivery during interview situations, a man whose musical passion and intensity has always been at odds with his inarticulacy in interviews. And he has little doubt that "Heartbreak Station" was far from being the flop envisaged by many.

"The album sold over a million copies in the US. Now would anybody *really* call that a failure?! And the subsequent tour was definitely my favourite. We played better than ever during that trek. On top of that, "Heartbreak Station" sold almost as well in Europe as did the previous LP, and better than our debut. So things are far from being as grim as some would have you believe!"

As far as the next LP is concerned, it will once again be produced by Andy Johns, with studio work beginning in earnest during May. And don't expect to see any major shift in musical direction from the band.

"We've always played what we feel and there's certainly no chance that we'll alter our direction just to try and sell more records next time out. PolyGram aren't pressurising us at all, and anybody who enjoyed the last album will definitely find much to get into this time around. But there will be more aggression and frustration in the music than previously, because our music reflects the way we feel at any one point. And we did encounter a lot of those emotions when we toured, because of the economic situation. Like everybody else we have been badly hit by the recession and the anger we felt will come out on the record."

Neither song titles nor a release date have been set as yet, Keifer preferring to keep both as close to his chest as possible. However CINDERS fans, for whom the long wait for new material is proving to be asphyxiating, will be able to take some comfort in the fact that there is a new track called "Hot & Bothered" on the soundtrack for a new movie, *Wayne's World*, just put out in America. The LP appears on the Warner Brothers label, with a UK release date yet to be set. However, joining CINDERELLA are the likes of ALICE COOPER, BULLETBOYS, RED HOT CHILI PEPPERS, BLACK SABBATH (a new track called "Time Machine") and QUEEN (represented by "Bohemian Rhapsody") and Keifer is enthusiastic about the project.

"I don't know how popular *Saturday Night Live* is in Britain, but if you know that TV series, then you will know *Wayne's World*. It's a skit featuring two guys similar to *Bill & Ted*. The movie was directed by Penelope Spheeris, and we worked with producer Gary Lyons on the song, with the basic recording being done at Kajem Studios in Philadelphia and the mixing session taking place the Hit Factory in New York. It's a real driving Rock'n'Roll tune and was certainly fun to record. We did the stuff in just two days! And it's been chosen as the single to be lifted from the LP. We've just done a video for the song in Los Angeles. And to answer the inevitable question: yes, Fred is both on the track and in the video.

"To be honest there's nothing sinister in Fred's departure. As he has suggested (see *Hot Metal* last issue), we *did* just drift apart. It was better for all concerned that he was no longer involved, but it is certainly amicable. If it wasn't then he wouldn't have been in the video! Bands change, yet life goes on. As far as a replacement goes, we've been inundated with tapes from all sorts of places, although I don't want to mention any names. We're holding auditions soon."

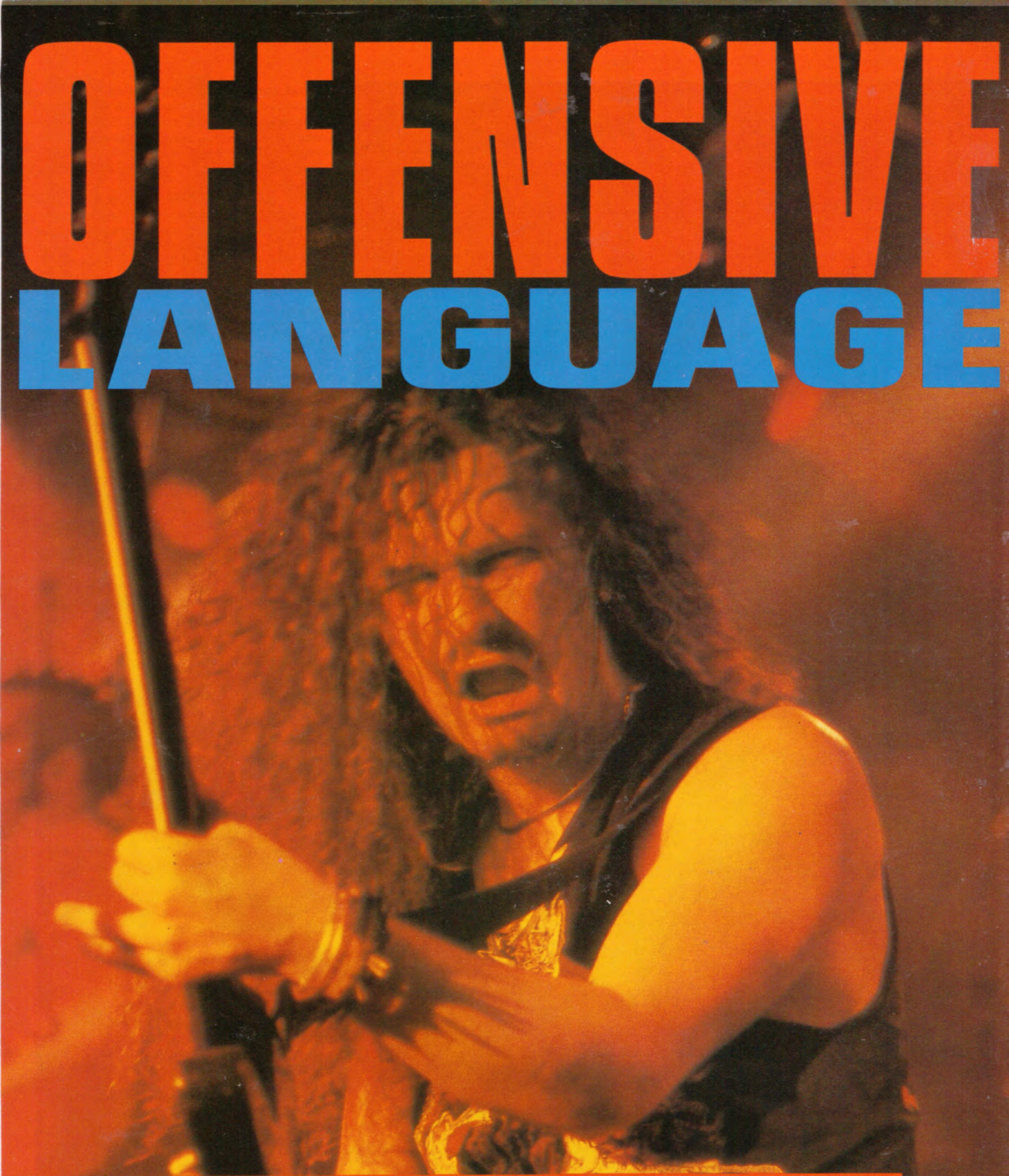
And following the release of their fourth LP, CINDERELLA will storm out once again for an extensive tour, planning to head over to Europe to make amends for their decision to cancel so many dates last time out, because of the raging Gulf War and their feeling of insecurity whilst in the public eye.

"We do owe our fans over there in certain countries an apology for taking that action. And I *do* have regrets in some ways about leaving when we did, although in other respects it was the right move to make. But, there's no use crying over spilt milk and the decision was a spontaneous one. However, I do feel bad because it was a sold-out tour and we are gonna come back to try and make up for lost time!"

Past events have proven that Rock fans do not hold grudges, and I'm sure there will many tens of thousands of CINDERELLA fans in the UK only to eager to welcome back the band when the time comes. The glass slipper hasn't shattered just yet! ■

Pic Eddie Malluk/Repfoto

OFFENSIVE LANGUAGE



PANTERA ARE THE BAND WITH A LENGTHY HISTORY WHO WERE RECENTLY HAILED BY ONE MAJOR POLL AS 'BEST NEW BAND OF '91'! MOREOVER, THESE TEXANS HAVE ALWAYS BEEN LOATHE TO TALK ABOUT THEIR MURKY PAST. HOWEVER, GARRY SHARPE-YOUNG FINDS DRUMMER VINNIE PAUL ONLY TOO HAPPY TO TALK ABOUT THEIR PAST, PRESENT AND FUTURE

DIAMOND DARRELL

Voted 'Best New Band' at the Concrete Foundations Forum last year, PANTERA are seen by many to be a rapidly rising star in the Metal heavens. However, despite a climcactic 1991, which saw the Texans playing at the Moscow Monsters Of Rock show alongside AC/DC, and a European venture with JUDAS PRIEST (all of which aided and abetted the success of their "Cowboys From Hell" LP), the aforementioned award is more than a mite misleading. MF veterans will recall PANTERA gracing the cover of Issue 16, gaining an interview in Issue Four!

Personally, I think it's about time METAL FORCES started to blow its own trumpet, Jericho wall-flattening style, and maybe let some our newer, ever-increasing readership in on a few home truths as to where a lot of today's established heavyweights got their first break. Not only did MF feature PANTERA (heavily!) years before anyone else, but also notables as DEATH and, crossing right across the spectrum, POISON!

PANTERA, y'see, are more than a transformed beast these days. Since the departure of original vocalist Terence Lee and the unfruitful liaisons with Gold Mountain (a record label, nothing to do with coffee!) and Columbia, the band have, with their ever-increasing recent success, been about as open about their past as former United Nations General Secretary Kurt Waldheim.

Now, I reckon that the triad of apocryphal early albums (viz "Metal Magic", "Projects In The Jungle" and "I Am The Night") are awesome in their own right. PANTERA did a screeching U-turn with new vocalist Phil Anselmo at the wheel and proceeded to plot an entirely different, and more aggressive, musical path. My own opinion is that Bernard Doe was well on the button during the band's formative years and PANTERA should have been bloody huge with the material they had back then. Instead it was acts like BLACK 'N BLUE and KEEL who got signed!

So, with an advance tape of the latest PANTERA release "A Vulgar Display Of Power" churning its way out of my deck, and the knowledge that the eager beavers are already out on the road opening in arenas for SKID ROW in the States, it's time to talk to drummer (and LP co-producer) Vinnie Paul (the rest of band comprises guitarist Diamond Darrell and bassist Rex about the the pressures of (seeming) overnight success.

Let's start off by talking about the opening slot with SKID ROW. It's a pretty prime fish to land, especially as you are touring before the album has come out...

"Yeah, we're happy. Actually, it's a combination of being eager to play and to still keep pushing our last album, "Cowboys From Hell". So, it's not like we're not supporting the new record, as there's still work to be done on the old one. And a lot of people still haven't seen us live."

How many shows have you now got under your belt promoting the "Cowboys..." LP?

"Well, tonight is the 280th gig!"

As the new record isn't out quite yet (it's now just been issued through Atlantic in the UK), are you testing new material out during these shows?

"Oh yeah. We're doing some headliners inbetween SKID ROW dates, where we've been getting to grips with some new stuff, but on the SKID ROW shows we're playing two new songs and we're getting a good reaction to 'em."

It could be safely said those who bought "Cowboys..." won't be disappointed with the latest record; essentially it's more of the same. This is one band who haven't been swayed by BRYAN ADAMS!

"That's true," attests Vinnie. "No, we'll always do our own thing, and this record (co-produced by Mark Dodson) is every bit as heavy as the last one. We certainly haven't wimped out. PANTERA aren't the kind of band to backtrack at all."

Funny Vinnie should say that, because quite a few people found it rather amusing that PANTERA got the 'Best New Band' vote at the aforementioned Foundations Forum, when they have so many albums under their belts. No backtracking there!

"Well, it's quite simple to answer that question, because the band really *did* start all over again when Phil Anselmo joined," Vinnie maintains. "Even with the "Power Metal" album, there was a period of evolvement for the band, as Phil was having to sing on material already recorded. Of course, after that album we all learnt to write with Phil, and we wanted to make things a lot harder musically, so that whole period was a learning phase."

I presume that the glut of press surrounding "Cowboys From Hell" has made you happy men...

"Yeah, for sure. It was always our goal, right back to the early days, to get as much press as possible, have people know about the band and to play all over the world. It really all happened for us at the right time with Phil as well. If we had achieved a major label signing before he'd joined us, then it wouldn't have been right. Things always work out for a particular reason, because we went seven years without a record deal. Now we've got it because it's right with the band."

Do you see those early albums then as paying your dues?

"Fuck, yeah! If we've done one thing right, then it's paying our dues! I don't think we would be half the band we are now if we hadn't gone out and played night clubs, playing covers from JUDAS PRIEST's "British Steel" LP and generally preparing ourselves for this."

It certainly makes a pleasant change to see an American band come up through the ranks rather than burst on the scene invariably heralded the next sensation...

"I know what bands you're talking about too, and I agree with you. I always like that about British bands who had a lot of records out before they really started to make it big. In the same way PANTERA are a safer bet for our record company because we know the score. There are a lot of one-hit wonder bands who don't know what it's all about; they don't know how to play in front of a crowd. I've always ben into live bands like VAN

PANTERA (L-R): REX, PHIL ANSELMO, DIAMOND DARRELL and VINNIE PAUL

All pics Stuart Taylor

VINNIE PAUL

HALEN who went out and proved themselves before getting a record deal."

Yet, despite continued success of Metal bands in the US, the problem of getting exposure on the radio and through MTV hasn't gone away. METALLICA, ANTHRAX and MEGADETH still seem to be the only exceptions to this rule. But Vinnie is optimistic about "A Vulgar Display Of Power" giving PANTERA the necessary shove in this direction.

REX

"We want them to cater for us. I do think that on this new record there is some stuff that will cross over to regular airplay when they're bold enough at radio stations to start taking chances."

On the touring front, it's no secret that many acts, even those with major reputations, have been hit recently really hard in America by poor attendances. Various theories have been put forward to explain this phenomenon - such as the world recession and audiences reacting against average live performances by simply not bothering to turn up any more. But PANTERA aseem to have avoided such pitfalls so far.

"I'll tell ya, we're doing just fine! The SKID ROW tour is doing great business, and I know we're pulling a lot of PANTERA fans into the shows. Touring for us is great, and we've been playing everything from 3,000 seaters to 10,000 seaters and they've all be sold out. SKID ROW's audience has been great for us; we're getting a mixture of male and female, kids who've heard of us, but not seen us and our own fans so we really feel like we're achieving something here. PANTERA were very much an Underground thing before we got to play some decent tours, so I think with us people are very curious to check us out, and I know we're winning a lot of fans.

"I don't know though, I think people will come and see your band if you're good. Like we spokeabout earlier, there are bands on MTV who basically are no good onstage, and people go to watch 'em once and get wise to this. All the great live bands, such as AC/DC and JUDAS PRIEST, are still doing great business."

Still on the subject of touring, I was surprised to see your name on the bill for last year's first ever Moscow Monsters Of Rock. How did that come about?

"I'll tell your the truth on that one (*How kind you are! - Ed.*). We were in the studio recording and got a call from Time-Warner, the parent company to which Atlantic Records. They told us about this show they were laying on in Moscow and asked if we'd be interested in appearing. So we said, 'Fuck, yeah!' About a week later they phoned up and confirmed it, so I guess it was an internal thing within the label. It's nice to know they thought about us. I know they also asked MÖTLEY CRÜE to appear, but they couldn't make it."

Are there any highlights that spring to your mind over promoting "Cowboys From Hell"? Any particular shows?

"I guess as fans it has to be the European tour with JUDAS PRIEST. We're all massive fans of theirs., so it was more like an honour than work supporting them. I mean, we used to play every fucking song off the "British Steel" album. It was just mindblowing how that came about (basically, Rob Halford spotted PANTERA appearing on Canadian TV and phboned them to say how great he thought they were). Having Halford come along to our own shows and sing "Metal Gods" and "Grinder" was incredible. Having probably the greatest Heavy Metal singer in the world playing with your band is not something you even dare to think about when you're first starting out, so the whole thing was pretty mindblowing. Rob still keeps in touch and he's totally into the band."

Getting back to the present I guess the live work is just going to carry on relentlessly on the release of the new album?

"Yeah, we ain't stopping for nothing. I think we have two more shows on this legof the SKID ROW tour, then we have two weeks off before hooking up with the SKIDS again. I think we play US dates with them until mid-April before we come over to Europe. After that it's back to America for more touring, then back again to Europe. So we'll be kept busy right until Christmas."

PHIL ANSELMO

As you wind up the promotional activity for "Cowboys From Hell", you must have an indication by now of how everything's fared for you. Did the LP live up to your expectations, saleswise?

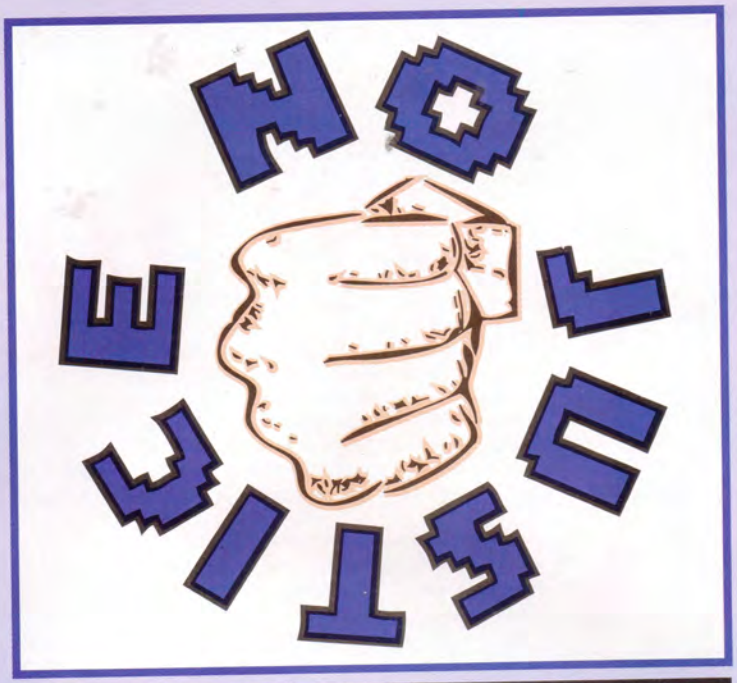
The record company didn't really know what to expect, so they set a target of 60,000 records; the band, meantime, wanted to something like 100,000. To date, the album has done 220,000 - so we're both wrong! I think we did 175,000 copies just in America, so we're certainly not bitching. In Europe "Cowboys..." wasn't actually released to coincide with the PRIEST tour, so we could have sold more than we did."

Would you care to predict how "A Vulgar Display Of Power" will fare on the sales front?

"The only prediction I have is that we'll work it to death, and hopefully that means we'll be playing somewhere near you!"

You have been warned! ■

All pics Stuart Taylor



UNDERGROUND METAL NEWS FROM ACROSS THE ATLANTIC

■ By the time you read this, Florida's **DEICIDE** will have completed their second full-length effort for Roadrunner Records. Presently still untitled ("The Calling" and another title are being strongly considered), the record is an 8-song affair that was recently described by a certain Roadrunner executive as "DEICIDE's "Reign In Blood"". Though I'm pretty sure that the person in question was referring to the LP's musical content, one thing's for certain, both "Reign In Blood" and DEICIDE's latest clock in at a mere 28 minutes a piece!! Personally, I'm not too bothered by the fact (hell, "Reign In Blood" even ranks as my favourite LP of all time), but it remains to be seen whether the cash-deprived punters will have a few complaints to share with the demons once the album is issued in April. At any rate, the full track listing for the album is: "Trifixion", "Repent To Die", "Dead But Dreaming", "Satan Spawn The Caco Daemon", "In Hell I Burn", "Behead The Prophet", "Holy Deception" and "Revocate The Agitator".

In other DEICIDE news, plans still exist for Roadrunner Records to issue the groups original demo tape (recorded while the band were still known as AMON), which got the group signed to the label. Tentatively scheduled for release in late '92, the record will be entitled "Amon: The Root Of Evil", and will contain the following six cuts: "Lunatic Of God's Creation", "Sacrificial Suicide", "Dead By Dawn", "Carnage In The Temple Of The Damned", "Crucifixation" and "Blasphererion".

■ New York power metallers **HITTMAN**, absent from the metal scene for a couple of years (their self-titled debut LP was issued through SPV/Steamhammer Records in 1988), are just about done recording their second LP for SPV, titled "Vivas Machina" (Latin for "Living Machine"). Produced by Bob St. John (who's worked with EXTREME, among others), the album is said to be a more diverse effort than its predecessor, but still "fucking heavy". The full track listing for the LP is: "Radio Waves", "Walk That Walk", "Listen", "Words", "Answer My Prayer", "Partners In Crime", "Say A Prayer For Me", "Mercy", "The Ballad Of Jackson Heights", "Renegade Man" and "If You Can't Dance To It". Look for "Vivas Machina" in the stores in April.

■ James Murphy recently called to inform us about his latest project, which is currently going under the moniker **DISINCARNATE**. Though he has yet to find members to complete the line-up (ex-MALEVOLENT CREATION drummer Mark Simson appears likely to join, however), Murphy is keeping himself busy by writing and arranging the group's first few originals, some of the titles of which are: "Erosion Of The Soul", "Confine Of Shadows" and "Stench Of Paradise Burning". As soon as the line-up is solidified, plans exist for the group to record a demo, most likely a three-tracker.

■ Reports from the Bay Area suggest that **THE ORGANIZATION** (formerly DEATH ANGEL) have parted ways with their management while in the process of recording a demo of new material. Apparently, three tracks have been laid down - "Bottom Dog", "Been Nice Knowing You" and "The Past" - which the band are using to procure label interest following their split with Geffen Records. Meanwhile, THE ORGANIZATION are presently being represented by former DEATH ANGEL manager/close friend V.J.Benz.

■ Also in the Bay Area, **HEATHEN** have now acquired ex-ANVIL CHORUS axeman Thaen Rasmussen to replace the departed Doug Piercy (who was last seen in Germany auditioning for several local acts). Rasmussen, who guested on HEATHEN's last record, "Victims Of Deception", has apparently impressed mainman Lee Altus so much that the converted Russian is making way for Thaen to perform all the leads from now on, Lee being content to merely chug away at his rhythm guitar. I have yet to hear any of the band's latest compositions, but I'm told that already some 3 cuts have been completed, all of which will be demoed on a 4-track within the next couple of months.

■ Texas' **SOLITUDE AETURNUS** will be going into the studio in late February to begin work on their second LP for the Roadrunner label. The album is scheduled for release during the summer.

Pic: John Ricard

■ The long-awaited third record from California's **DEFIANCE** is finally nearing completion, sources report. Now titled "Inside Looking Out", the album will feature lead vocals courtesy of Steev Esquivel, who was actually kicked out half way through the recording because of his 'poor performance'. The story has it that he got his shit together, practices his ass off and delivered a 100% better job upon his return to the group. The results of the most recent session will be available to the public in May.

■ Further to the news item we ran in the last edition of this column, it now appears that Miami's **SOLSTICE** *will* in fact sign a deal with SPV/Steamhammer Records, despite having loaned the services of drummer Alex and guitarist Rob to local pals MALEVOLENT CREATION. While the two will appear on the second M.C. LP (which is scheduled to be recorded in March), they are not permanent members of the group nor do they view their M.C. involvement as a long-term project (or so I'm told). The debut SOLSTICE LP is expected out by the end of the year.

■ Christian thrashers **TOURNIQUET** have signed with Metal Blade Records.

■ **FORBIDDEN** performed a showcase gig for a number of major labels on January 23rd as the support act for **FATES WARNING** and **SAVATAGE** at the Los Angeles stop on their U.S. double-header. While not an entirely successful showing (the usual support act problems, like bad sound and lack of time, took their toll), it appears that the industry-types in attendance were impressed enough to agree to come to a headlining performance by the band at San Francisco's The Stone at the end of February. Let's hope one of them sees the light and signs this godly band.

■ Since parting ways with England's Active Records late last year, Quebec's **OBLIVEON** have been on the lookout for a label that's willing to promote their extremely unique brand of semi-progressive power/thrash/death metal. A four-track demo was recently laid down - featuring the cuts "Factory Of Delusions", "The Thinker's Lair", "Estranging Abduction" and "Obscure Mindways" - which unsurprisingly displays a tremendous amount of instrumental and song-writing ability from what is surely one of the top unsigned acts at the moment.

Although not a death metal band per se, OBLIVEON are undoubtedly heavy enough to appeal to most open-minded fans of the genre, particularly as bassist Stéphane Picard's vocals are delivered in a very guttural, low-range fashion that is not far removed from the standard death metal growling style.

Where OBLIVEON are considerably different, however, is in the riffing style and arrangements, which are truly unlike any other act I've heard in this genre. Highly tuneful yet never powerless, the rifferama churned out by the guitaring pair of Pierre Rémillard and Martin Gagné (back after a brief, self-imposed vacation) is a joy to listen to, especially as the duo manage somehow to execute complex rhythms without ever making them sound too intricate for their own good, as is often the case with progressive metal acts.

A copy of this four-song tape can be obtained by sending a *blank cassette* and $2 U.S. for return postage ($3 Canadian) to: OBLIVEON c/o Nancy Charland, Succ. Jacques-Cartier, P.O.Box 21004, Longueuil, Quebec, CANADA J4J 5J4.

■ San Diego's progressive metallers **PSYCHOTIC WALTZ** are in serious negotiations with Roadrunner Records about signing a long-term deal with the label. If all goes well, the group's second LP, "Into The Everflow", will see the light of day before the end of the year.

■ Arguably one of the most bad luck-plagued acts in all of metal, Chicago's **CYCLONE TEMPLE** (formerly ZNO-WHITE) are presently working on new material while searching for a new record label *as well as* a new vocalist. Their latest demo (which was recorded *prior* to Brian Troch's departure from the group) sees the band sticking to the sound and style of last year's "I Hate Therefore I Am" LP, with Greg Fulton's galloping, chunky riffing interplaying effectively with Troch's rich, powerful delivery.

Of the three cuts on offer, my favourite is "Me, Myself & I", which contains some of the catchiest hooks and melodies the band has yet come up with, while "Drug Of The Masses" tends to come across as somewhat generic and not really an improvement over the group's previous output. This said, it's still a lot better than much of the material that's finding its way onto record nowadays.

The three-tracker is now available to the public, but the band are currently hard at work on a new EP, which will probably be issued through a major independent label later this year. We'll give you more info as it becomes available.

■ One of the better new bands I've heard recently is Quebec's **MID-EVIL**, whose six-song "The Unspoken Truth" demo shows them to be a tight, potent thrash/death metal unit with no blatantly obvious influences. Featruing a thick, punchy production (the tape was engineered by OBLIVEON guitarist Pierre Rémillard), the demo's six cuts alternate between up-tempo (albeit never out-of-control) sections and slower, power-laden rhythms that are obviously the band's strong point. Occasionally, MID-EVIL inject a bit of variation into the proceedings by throwing in clean guitar parts where you'd least expect to hear them, resulting in an enjoyable and fairly unpredictable tape that should garner the group label interest. For a copy of "The Unspoken Truth", send $6.00 to: MID-EVIL, General Delivery, Cantley, Quebec, JOX 1LO, CANADA.

■ Fans of the "No Exit" era FATES WARNING are strongly advised to look out for Colorado's **LEVIATHAN**, who specialize in classy, semi-progressive power metal, as evidenced on their brand new five-tracker. Due to be issued shortly in CD form, the self-financed demo/EP was produced by Jim "I Love Kevin Dubrow" Morris, and sounds easily better than 80% of the albums coming out in this particular musical genre. I'll have an address and ordering information for you next time.

■ Anyway, that's it, once again. As usual, all North/South American acts wishing to have their recordings reviewed, send tapes to: NO JUSTICE c/o Borivoj Krgin, P.O.Box 228, College Point, NY 11356, USA.

BORIVOJ KRGIN

The Adrenaline Flows

AFTER A FIVE-YEAR HIATUS, DEF LEPPARD ARE SET TO UNLEASH THEIR FIFTH ALBUM, "ADRENALIZE", ON THE WORLD. JERRY EWING GETS ALL THE LATEST GOSSIP FROM "WELL CHUFFED" GUITARIST PHIL COLLEN

DEF LEPPARD (L-R): JOE ELLIOT, RICK ALLEN, PHIL COLLEN and RICK SAVAGE

If the word filtering back from America is true, then we live in an age when the major record company corporations no longer believe mainstream Rock music is the money-spinner it was, say, five years ago. Therefore it no longer remains a financially viable commodity for them to utilize. Therefore they no longer have a need for it!

This may be sweet music to some people's ears, who have long built up a loathing of commerciality and the success it has brought the likes of BON JOVI, EUROPE, POISON, WARRANT et al...Everyone has a point of view, and some are more valid than others I'll grant you, but think for a moment what would happen if the massive commercial success ground to a halt because no-one was prepared to allow such bands an outlet.

Word has it America thinks Rock is dead. It's a sentiment that we've heard before, and will doubtless hear again. That much Rock music has become sanitised is sadly all too true, but that doesn't mean it's all bad. Obviously METALLICA will be seen as saviours to some, but purists even believe even they have sold out just a little. Then there's the Seattle sound. A great shot in the arm for Rock no doubt, but if you observe how mainstream the likes of NIRVANA, SOUNDGARDEN and the members of PEARL JAM have had to become to achieve heady success, then perhaps you might see what I'm getting at.

The ludicrous excess of GUNS N'ROSES' "Use Your Illusion" LPs and their subsequent failure to emulate the head-spinning success of "Appetite For Destruction" has made far too many wary in the corporate sector. Rap rules American airwaves and MTV. It's all people seemingly want to hear. Where has gone all the Rock?

The lack of a massive BON JOVI-like success story over the last two years or so has all but killed off enthusiasm for the commercial-sounding Rock band. But there has been no BON JOVI over the last two years. POISON have disintegrated, EUROPE aren't given the time of day anymore and the total lack of single frontman as archetypal, lone cowboy-like hero to the masses has sent people off in search of something else.

Heavy Rock needs a hero. Heavy Rock needs a saviour. DEF LEPPARD may have the answer.

To my mind both "Pyromania" and "Hysteria" (the last two LEPPARD releases from 1983 and 1987, respectively) are amongst the best Heavy Rock albums of all time. Commercial yet heavy, syrupy in places but rock solid in others, blessed with producer 'Mutt' Lange's unique vision on one hand, firing on a blast of earnest Sheffield steel on the other, DEF LEPPARD did over the space of two albums what many bands fail to achieve in a lifetime.

Such success cannot merely be attributed to hype; indeed, "Pyromania" didn't even take off in this country until our little America instinct told those of us who hadn't got the album that some seven million Americans can't be wrong. Not one of the singles from that album (namely the brilliant "Photograph" or "Rock Of Ages") could break the Top 40.

When "Hysteria" saw the light of day some four years after - a real blood, sweat and tears album - almost everybody was unanimous in their appraisal. In the UK DEF LEPPARD had come of age. In America they were superstars.

DEF LEPPARD are set to release "Adrenalize", their fifth album after a five year break. It is to be preceded by the commercial clout and unsubtle innuendo of the debut single "Let's Get Rocked", due to be released sometime in March. Whatever you may think of DEF LEPPARD, their re-appearance is very much likely to herald a return to Arena Rock, the kind of thing METALLICA indulge in today. The commercial slant however remains unabated.

"Adrenalize" is a ten-track monster that smacks home in a much more direct, far heavier vein than either of its predecessors. The debut single is all blazing guitars, a dancy back-beat and a massive wall of vocals. If it doesn't impress then it will certainly make you sit up an take notice. Elsewhere, a re-recorded "Tear It Down" (the original B-side to "Animal"), "Make Love Like A Man" and "Personal Property" echo an urgency one could find on their 1980 debut "On Through The Night" and "High'n'Dry" (their second LP from '81). In places they ease effortlessly through a couple of classy ballads, "Have You Ever" and "Tonight", get all sleazy on "I Wanna Touch You" whilst the seven minute-plus "White Lightning" echoes the kind of epic feel that both "Gods Of War" and "Die Hard The Hunter" had. Only the "Animal" replica "Stand Up" offers any kind of disappointment.

Yet as we all know, "Adrenalize" was another album that DEF LEPPARD found difficult to make. The tragic death of original guitarist Steve Clark at the beginning of last year hit the band hard (leaving a four-piece of guitarist Phil Collen, vocalist Joe Elliot, bassist Rick Savage and drummer Rick Allen), and with producer and, as Collen calls him, "another member of the band", 'Mutt' Lange involved for too long on BRYAN ADAMS' "Waking Up The Neighbours", it was up to the band themselves and Mike Shipley to produce the album, the first time since their debut that they'd not worked directly with Lange.

"He still gets an Executive Producer credit," explains Collen, taking time out of mixing the band's new album with Shipley in Los Angeles. "He was just always there to help out whenever we needed. We could always just call him up. He helped a little bit with the writing too."

"He wasn't there when I did my guitar parts or when Joe did his vocals, but he was always there to help. He's always great for suggestions."

As well as mixing "Adrenalize", DEF LEPPARD are currently auditioning for a new guitarist to partner Collen, who has now been in the band for a good ten years. Collen himself handled all the guitar parts on the album, but the live situation is somewhat different.

Originally ex-WHITESNAKE and now BLUE MURDER man John Sykes was mooted for the position, but aside from helping on some backing vocals this would not seem to be the case. More recently both SHADOW KING man Vivian Campbell and Collen's ex-GIRL partner Gerry Laffy have been talked of enthusiastically. Campbell is, however, currently working on a solo album for Epic and still very much a member of SHADOW KING.

Of the situation, Laffy himself says: "I was asked to learn some material and fly to LA, but as I wasn't a unanimous band choice and as I've all but finished my second solo album (to be titled "Sublime To The Ridiculous") I

All pics Ross Halfin

PHIL COLLEN

DEF LEPPARD ON TOUR IN FEBRUARY 1988 WITH STEVE CLARK EXTREME LEFT

didn't get on the plane!"

To my mind, Laffy would make the far better choice. Lack of a profile the size of Campbell's would help the LEPPARD cause, and knowing Collen as a person and a player would undoubtedly be of benefit to all. But it's not for me to decide who will take on the new role and Collen's being somewhat coy about it anyway.

"Obviously we're interested and trying to be aware of what they're both doing," he explains. "It's very difficult to just slot someone in, it's not like a job application. We're very much a family-orientated band. We don't do things the way other bands do; the way we record, the way we tour, just everything really.

"We're really looking for someone who's personality blends in with ours. Someone who gels. Someone of our ilk, someone of our age. You have to think about these things. It would help if it was someone we knew."

I mention the early tip, John Sykes.

"Well we're being really open about it at the moment," admits Collen. "We're just talking about it and thinking about it. We haven't really made any definite decisions. We've got a bit of time. I'm not saying we're going to go out on tour like this, but we've been through worse."

If the album is set for release in a month or so and the band's forthcoming tour starts in June, then perhaps they haven't got as much time as Collen feels?

"It's typical DEF LEPPARD," he muses. "This album's been dragging on and on, and all of a sudden it's finished. It's kind of, 'Wow, shit, what happened!' you know. It was really weird."

Having finally finished the album and now starting the wheels in motion for another assault on the world, the mood in the LEPPARD camp is one of relaxed happiness according to Collen.

"Oh definitely," he states. "I did the guitars on this album three times, just to get it right, to get the finished sound. We weren't going to stop until we'd achieved that. Now that we have we're really happy. Well chuffed. We've got the sound, we've got the direction. The only thing now is that we're so knackered because we've got this press and stuff."

Moving on to more sobering things, the death of Steve Clark obviously shocked the band tremendously, and it's not something I particulalrly wish to dwell on here. But how did they approach making album No. Five as a four-piece?

"Well, we'd started making the album with Steve," points out the guitarist. "We'd started writing and even finished some songs with Steve. It's kind of like a really nice tribute, in a way, to Steve. He'd been involved with it and we're just finishing it off as best we can."

Did they at any time feel like scrapping anything they'd done with Steve and starting afresh?

"Well you always do, don't you?" he explains. "It's like when Rick Allen had his accident in 1984. We weren't in the greatest of frames of mind, but we just carried on working. It was like, 'We aren't gonna let this thing destroy us'. Rick wanted to carry on and that really set the trend. It was very much the same thing with Steve, to carry on working. That's what he'd have wanted and it would have been a real wimpy thing to do, to back out, for both us and for the memory of Steve. So we soldiered on! We're real good at that."

For Phil himself it must have been doubly difficult. Not just losing a fellow band member, but also a fellow guitarist. The two had forged a good relationship on the road and off. Word has it that QUEEN guitarist Brian May had been of some help to Collen after Clark's death.

"Well, I played all the guitar parts, but I did phone Brian up. We'd pretty much finished the album, but I needed some help," he admits. "We're pretty much like QUEEN in a way. We use multi-track backing vocals and multi-track guitars, yet there's only four of us. Basically I was asking him how to deal with that. I asked him more in the live capacity than anything else, though."

Was there ever any thought that DEF LEPPARD should proceed as a four-piece?

"We could do that, no doubt about it," he proffers. "But there's so many guitar parts and vocals, whoever we get in is going to have to be a damn good singer. The vocals are a lot more demanding than on the previous record. The vocals get harder with each album.

"As for the guitar thing, well I'm just gonna say, 'Play this', but the singing thing is too important. That, and the fact that we want to go back out in the round again and you can't do that as a four-piece, you're always one side short."

Despite "Adrenalize" taking some five years to see the light of day (although only three years were actually spent working on it, the previous tw spent touring with "Hysteria"), one would have thought that the band would have been bogged down with work on the album, yet Collen also found time to produce LEPPARD soundalikes BB STEAL.

"Initially, 'Mutt' was going to do this album," Collen points out. "We'd gone into the studio and written all the material and kind of started, but 'Mutt' had the BRYAN ADAMS album to do. He was like, 'Well, I shouldn't be that long!'. In that time we moved from Amsterdam to Dublin, and during that time I didn't want to stop working. Obviously now, and towards the end of the album I did want to stop working because I was so exhausted, but back then I was really vibed up. I knew Craig Csongrady, the singer and I'd produced a single and they needed a producer for the album. So I went to Australia and Canada to do that album, and then went straight back into the studio with LEPPARD - only to find 'Mutt' still wasn't ready. That was when we decided to do it ourselves."

The four-year gap between "Pyromania" was exceeded with a five-year one between "Hysteria" and "Adrenalize". Did the band ever start to worry that they'd left it too long?

"You always think that," he confirms. "We never intended for it to take so long, it was very much out of our control. We didn't want to release anything that was sub-standard, that's part of the DEF LEPPARD thing you know, the quality, not the quantity. But you definitely think that, yet what was really nice was about a year ago on MTV they had this massive vote for the Top 300 videos and we won with "Pour Some Sugar On Me". We beat the likes of GUNS N'ROSES and BON JOVI. It made us feel good and let's us know that there's still a demand for us."

Aha, "Adrenalize", the new album. A far heavier, much more direct offering than "Hysteria".

"That's what we wanted to do," confirms Collen. "The guitar has got a much rougher sound. At least that's what we tried to do. The one thing about not having 'Mutt' there was that we had more of our direction. 'Mutt' will always polish something, but with us we wanted a more aggressive sound. The solos are a bit longer and a bit more Rock'n'Roll. I wasn't too happy with the way the guitar sounded on "Hysteria".

"I was happy with it," he reiterates, as if realising what he's just said, "but it's always more fun to let go a little bit. After all we are a Rock band."

"Adrenalize" has a far less intricate sound than it may have had were Lange to have been at the production helm.

"It's a lot more Rock'n'Roll," Collen states proudly. "I think we'd have been slated by the press and the fans if we'd have taken a slicker route. But "Hysteria" sounds the way it does. We didn't want to go even more smooth or more AOR, whatever you want to call it - like some bands do after a big album, they polish all the rough edges off. We wanted to go the other way.

"It's like it was in the '70s. Everybody found a safe formula to stick to. We decided we wanted to carry on writing great songs with great-sounding guitars and vocals, but we wanted it a little more aggressive, a little more direct, a little more immediate. We went for that, and you never really know whether you've achieved that until the end."

Although it sounds clichéd, did they want to go for a more live sound?

"No," he denies immediately. "That's why we spent so much time on it. It's very hard for some people to understand. We never use sampled backing vocals live, and stuff like that, because a live gig should be real exciting, it only happens real quick, it comes and goes. But an album lasts forever, so you use every trick in the book. We don't want it to sound glossy, but you have a lot more control over the sound in the studio."

There is obviously a huge commercial expectation from the record company (Vertigo) on "Adrenalize", especially after the massive success of their third and fourth albums. Was this something they were aware of?

"I just think that if the songs are alright and everyone enjoys it then it will hopefully do that," he opines. "Our last album sold so many copies and it's still selling like hot cakes in some areas. It's done about ten million in America and about five million everywhere else. Usually when someone has a big album then their next one is semi-big anyway, so fingers crossed. You never know!"

On "Adrenalize", DEF LEPPARD have proved that they are not just 'Mutt' Lange's band and that they can achieve things on their own merits. But how did Collen feel about the oft-voiced opinion around the time of "Hysteria", and even when work was underway on "Adrenalize", that they were very much guided by the hand of 'Mutt' Lange?

"It really makes me laugh," he sighs. "That man really is the most talented producer, and to put it bluntly, if we had the choice of 'Mutt' or any other producer in the world, we'd go for him every time! We have the opportunity to work with the most talented producer in the world and we do!

"The fact that he's one of our closest friends and really is almost like part of the band makes it even more obvious that we use him when we can. Sitting in the studio with him you just learn so much, it's such an experience. We're always gonna consider using him. If someone's got a problem with us using 'Mutt' Lange then they don't have to buy the album!"

That "Adrenalize" will mirror the success of "Hysteria" almost goes without saying, and to aid your affiliation to the LEPs, the band are hitting the road in June for their forthcoming World Tour. But what about the rumours of playing this year's Donington?

"Really?" Collen ponders on the idea. "No, I don't think so. The plans are that we do rehearsals in March and April, and then we're going to do a little club tour somewhere in Europe, so we can get back into playing again. Then were going to Ireland, England, Australia, Japan and then the States. That will be around August time, so I don't think we'll be able to slot Donington in."

What the band have slotted in is a few dates at London's Earl's Court (as exclusively revealed last issue).

"Yeah," he laughs. "I keep seeing so many bits of paper and one of them mentioned Earl's Court. I think that'll be great, because when I was a kid I used to go and see ZEPPELIN and QUEEN and stuff there, and it was fuckin' great. For me that'll be a real buzz. Steve always wanted to play there too!"

Earl's Court means that British fans will be able to see the band's famous in the round stage show.

"American Arenas have a lot more weight, in Europe there are weight restrictions because the buildings are so old," he explains. "In America the buildings are so new that they can take the weight of that sort of set-up. I know there's a place in Sheffield you can do it, and at the NEC, and I think that Earl's Court is the only place in London we can do it. And the great thing about it is that it is in London, not stuck out in Wembley!"

At long last then DEF LEPPARD return to the fore. A major force to be reckoned with, or a disastrously ignored failure? I'll bank on the former, thank you very much. But then I've already heard "Adrenalize", so I know what I'm talking about.

But four years between "Pyromania" and "Hysteria"! Five years between "Hysteria" and "Adrenalize"! Whatever next?

"I dread to think," he laughs. "Fuckin' hell, if I'm 34 now...I dunno. The funny thing is every time we've done this we've said it'll only take about six months. We always think it will, but we start hitting problems. We think we've got it right and bang! Ha, ha, I really don't know!"

Six months; six years. Who really cares! For now the adrenalin's flowing, the heroes have returned and the LEPPARD's gonna come roaring back. ■

All pics Ross Halfin

KROSS TOWN TRAFFIC

Back in 1990, an album appeared from a bunch of legendary LA Hippies called RED KROSS. I was impressed enough to rave about it in METAL FORCES, it being a cross between the BEATLES and CHEAP TRICK. I took an immediate interest in the McDonald brothers Steve (bass/vocals) and Jeffrey (vocals/guitar) and their past, which included an EP released in 1979 (just re-issued) called "Annette's Got The Hits". A couple of years later came their debut album, "Born Innocent", featuring female guitarist Tracy Lea and another girl on drums, namely Janet Housden. By 1984, guitarist Robert Heckler had been added, just completing the line-up for a band who at various stages have also included BLACK FLAG's Ron Reyes, the CIRCLE JERKS' Greg Hetson and BANGLES' girl Vickie Peterson. Heckler came in on the "Teen Babes From Monsato" album, cut as a tribute to the band's heroes, such as KISS (it included "Deuce"), and by 1987 "Neurotica" (produced by former RAMONES drummer Tommy Erdelyi) had created a massive underground following for them.

The aforementioned 1990 album, "The Third Eye", had created major crossover interest for them, also being their debut LP for a major label, Atlantic. For me, it had the perfect sound. But now they are without a deal, although signed with NIRVANA manager Jon Silver. However, on a recent visit to the UK, the McDonald brothers were only too willing to discuss their roots.

"We sat around when we were ten and 11 years old learning LED ZEPPELIN songs. At that time, though, there were many bands doing covers in our area, so we thought we'd do our own songs. Back then the RAMONES, GENERATION X and X-RAY SPEX were happening. It was total energy and easy for beginners to pick up on. We actually formed RED KROSS when we were 12.

"But when our first album came out all our peers were listening to BLACK FLAG, whilst we were into the early STONES. And we used to sniff spray paint in our rehearsal studio. We were out of control pre-pubescents."

Steve's reminiscences spark his brother to recall their early touring with BLACK FLAG.

THEY MIGHT COME FROM A DIFFERENT BACKGROUND FROM MOST BANDS WHO APPEAR IN THESE PAGES BUT RED KROSS DO INDEED HAVE STRONG HARD ROCK ROOTS. KELV HELLRAZOR TACKLES STEVE AND JEFF McDONALD ON THEIR HISTORY

"They thought we were really great because we were little kids. They let us open for them and lent us equipment. Our first gig with them was at Redondo Beach. We did OK in front of a jock and surfer crowd. BLACK FLAG got pelted with water melons because they were real heavy Punk Rock!"

And it took them a while, but finally getting their major deal with "The Third Eye" allowed the band to break into the big time. Steve recalls clinching the deal.

"We played in New York to, like, 1,500 people one night because we always pull crowds due to our underground following. Well, this one particular night a lot of record labels were down to watch us. I'm convinced all we had to do to get a deal was to get two A&R guys in the same room. They'd have been checking each other out and would wanna sign us even though neither of them had a clue what to do with us! We did the worst show of our entire career. We were in tears. The audience, however, didn't seem to notice, which was lucky. And all these labels thought we were great - we *sucked!*

"Atlantic gave us $250,000 to make an album, and of course they didn't know what to do with it when it was done. It took a long time for our hardcore following to accept the record and we were getting a lot of negative press. We really thought that Atlantic would have been able to get our record in all the stores, the previous releases had been hard to get. We were totally innocent. Sure we got money, but that was only for making the record. We spent so much time on the album that we went crazy, wasting time recording it for nearly three months. It was just so expensive. We could have done the same album for $10,000 in four weeks!"

Sadly the band were soon dropped, leaving an unpromoted album and a band with a bitter experience. And they learnt of the label's decision to drop them as they were about to play a show at The Marquee Club in London. Indeed, "The Third Eye" had been deleted for a week by the time the show was supposed to happen - and the gig was pulled.

"We weren't worried because we'd done so much touring anyway," says Jeff. "It wasn't as if we were about to break up or anything."

The band actually released a single, "Super Sunny Xmas", through Insipid Records in Australia which, states Steve, "was fun. We had $500 to record it. It was just something that we wanted to do on the cheap to get back into recording again. It got in the Independent charts in the UK and we also sold it on the road. The record was actually sold out by the time we got to the UK, however."

RED KROSS have actually been here supporting Glaswegian Pop guitar gods TEENAGE FAN CLUB.

"It was great, and we got along really well with them," reveals Jeff. "We are similar in so many ways, we just come in different packaging and we went down surprisingly well. We had a group of hardcore fans in every town, but a lot of people didn't know who we were, and it's pretty frustrating because our whole catalogue is disarray. We only have the rights to one LP, "Teen Babes..."."

Latest activity sees the brothers featured in the movie *1976*, just released on video in the US, which also stars DAVID CASSIDY and the syrup-sporting LEIF GARRET. The fellas also performed the title cut, which is taken from "The Third Eye". And the hottest rumour about them is that they are the sons of the legendary Folkie/Hippy queen MELANIE. We await confirmation! ■

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the loud sound

Powerful, intense, angry...Three words that often find their way into reviews in this magazine. Heavy Rock and Metal bands have often prided themselves on incorporating all those elements into their sound. But just how many of those groups actually achieve their objectives? In spite of the fist-clenching, surly posing and the grandiose cacophany of guitars and amps cranked to 11, many Metal acts fall far short of being 'powerful', 'intense' or 'angry'.

The ROLLINS BAND could never be described as a Heavy Metal band, and yet as their latest album, "The End Of Silence" attests, they've created a record that leaves the listener shell-shocked by its sheer power. Heavy Metal bands please take note - The ROLLINS BAND have mastered their craft, when will some of you?!

At the helm of the ROLLINS BAND is former BLACK FLAG vocalist Henry Rollins, a pioneer of the Hardcore scene from the early '80s and a man who since forming the ROLLINS BAND in 1987 has striven for musical integrity and an honest belief in the records that he makes. Rollins' music is not for the faint-hearted and "The

THE ROLLINS BAND HAVE JUST DELIVERED A MUSICAL BODY BLOW IN THE SHAPE OF THEIR NEW ALBUM, "THE END OF SILENCE". MARK BLAKE TAKES NOTES AS LEAD VOCALIST HENRY ROLLINS TALKS ABOUT HIS MUSIC AND HIS MANY OUTSIDE PROJECTS

End Of Silence"is not an album for easy late-night listening; nobody will seduce their girlfriend while listening to Rollins' baring his soul on tracks such as "Low Self Opinion" and "Almost Real" (*Oh, come now, Mark, I'm sure you would find that entertaining! -Ed.*)

"I always pour out my soul on my records," explains the vocalist, "what else is music good for? I only come from a very personal and intense standpoint. I rarely write about surface level topics. Writing lyrics is the only way I can exorcise myself and gets these feelings out!

"A lot of the songs on "The End Of Silence" deal with personal friction, the collapse of a relationship, the struggle between people. The second song on the record, "Grip", is all about striving to maintain a sense of self-respect. The last song, "Just Like You", is about my father whom I met again recently for the first time in ten years. I never liked him, but I was shocked to find out just how alike we were. The way that I spoke, the gestures that I made, it was frightening. I was a mirror-image of him, but we hadn't met for so long that I'd never realised before."

Rollins has always voiced strong views on the perils of drugs and drink, as expressed on the band's "Drinking And Driving" video. And the new album features the song "Another Life" again tackles the gritty social prob-

# of silence

HENRY ROLLINS

lem of heroin addiction, a topic close to the man's heart.

"I am very opinionated on the subjects of drugs, but I respect people's right to make their own choices. I'm not anti-fun, I'm not Mr Goody Goody," he insists, laughing. "I don't discriminate against people because they're junkies, but I'm tired of going to funerals for friends of mine who OD'd in their living rooms! It's a drag when that happens. One a year would be enough, but three a year is ridiculous. There isn't anybody in the Rock business who doesn't know someone who's died as a result of a chemical mistake.

"People should make their own decisions and I don't want to preach, but I think booze is poison. People wreck their cars, they get belligerent, they beat up their wives or girlfriends and they act like assholes! Heavy Metal bands pose with the half-empty *Jack Daniels* bottle and it's just an act, it's fun, it's part of the lifestyle that they're trying to live. But people should be aware that there is a serious side."

While Rollins has never classed his music as Heavy Metal the stark four-piece sound of the band and the simplistic style of songs like "Tearing" and "Obscene" brings to mind some classic Metal acts, particularly BLACK SABBATH. Listen to the chugging chords of "Grip" and then put the first SABBATH outing on your turntable. After all, Rollins cites the likes of ZEPPELIN, VAN HALEN AND ROBIN TROWER as early influences and his high school hero was none other than motor city madman TED NUGENT, prompting him to write *"Symptoms: Terminal Gonzolitis; Future Plans: Nationwide Terrorization"* in his High School yearbook!

> ***"I don't discriminate against people because they're junkies, but I'm tired of going to funerals for friends of mine who OD'd in their living rooms"***
> Henry Rollins talking about drugs

Rollins elaborates: "The new record has that very dense guitar base to it. I can hear some comparisons to MASTERS OF REALITY, but we have shied away from that interminable riffing that some of those Metal bands go for. The sound on "The End Of Silence" is intense, it's so obliterating. I guess it's as far removed from silence as you can possibly get. But I think this record has the ingredients to appeal to a wider audience. We don't just attract a crowd of Punk Rockers. I think people that listen to PUBLIC ENEMY ANTHRAX, SIOUXSIE AND THE BANSHEES could find something of interest here, or maybe not!

"That's the advantage of being on a label like Imago (distributed by RCA). I've been doing records for years and you can't find them anywhere. We got screwed in the Rough Trade collapse and all of our older records are now deleted. Officially we don't exist! Having major label support should change all that and lift us out of obscurity which will mean that our music gets through to more people".

Record company support has resulted in the release of a single, "Low Self Opinion", the first track on the album. Dealing with singles proved to be something of a new experience for Rollins.

"When have I ever bothered with singles?" he declares, "I've never had a record before where we had to make a decision about releasing a single. But the record company president rang me and asked me to pick one. I chose "Grip" because it has that strong vocal hook, but they suggested "Low Self Opinion", which was fine with me. What's the difference, it's all Rock'n'Roll.

"We're also filming a video for the song. It's very low budget and the intensity will come from the camera angles; plenty of close-ups on the band members and my face, so there'll be spit flying all over the lens. I think the video market is neither good nor bad. It's like a gun, you can leave it on the shelf or you can shoot your momma! It can be a potent medium or it can be used to cover up the inadequacies of the band. Artists like JANET JACKSON and MADONNA use it as a crutch! They have more video potential than musical potential. They can't cut it live, not like JAMES BROWN. If you can't perform live then what are you doing in this business?"

The ROLLINS BAND have built up a reputation over the past five years for turning in a devastating live performance. Something that the vocalist is obviously very proud of.

"The line-up has been the same since the start (Andrew Weiss - bass, Chris Haskett - guitar, and Sim Cain - drums) and we still use the same sound man (Theo Van Rock). We speak each other's language musically and it's a great live band. It blows BLACK FLAG offstage and that was always my main objective. I'm proud of my time with that group and I've never felt under pressure to live up to their reputation, but I've always wanted to prove that I still had that spirit with the ROLLINS BAND."

Apart from recording and touring with the ROLLINS BAND, Rollins has also thrown his lot in with Australian Rockers THE HARD-ONS, singing on last year's cover version of AC/DC's "Let There Be Rock". More collaborations are also in the pipeline.

"I've just played two live shows with THE HARD-ONS in Australia and we wrote three new songs together while we were out there," he reveals, "they're nice guys and I could see it as an ongoing situation. I enjoy working with them. Imago will also be re-releasing six of my "Spoken Word" albums on CD and we're planning a double CD of all new material in the same vein".

"As well as my musical projects I formed my own publishing company, 2.13.61, in 1984 and I've had 15 paperbacks published, featuring essays, short pieces and journal entries. We've now reached a stage where we're able to publish other writers' work. And our plan is to release one of my books together with something from an unknown author on the same release date.

"Our next release is my latest book "One From None", together with a book from a guy called Bill Shields, who's a Vietnam veteran and one of the most intense writers I have ever read. TOM WAITS and IGGY POP have contributed back cover notes; the next time those two speak to the press they will also be dropping his name into the conversation and making sure he gets some publicity. It's great to be able to put out work by writers who would otherwise be languishing in obscurity. It's like a little blow to the empire. We're a small company, but we're high on integrity and high on quality".

Could you see yourself turning to writing full time at any stage in your career?

"Quite possibly. I write magazine articles all the time on a number of subjects and it's something that I enjoy. But musically I haven't run out of steam just yet! To be realistic I think I'll be good for another five or six years."

Rollins has also employed his literary talents towards promoting the ROLLINS BAND, as the press biography being issued by his record company to accompany the new release has been written by the man himself.

"We worked together on that," explains Rollins. "I told the record company that I wanted to write it myself, because whenever record companies employ a writer to do these biographies they always end up making the band sound stupid! Bands like SKID ROW and MÖTLEY CRÜE are not idiots, but I've read press releases that make them sound as though they are! With me you get pure information, none of this 'I'm so good!' bullshit. It's information intensive and it lets people know about all the projects I'm involved with".

Next step for the ROLLINS BAND is back on the road to promote "The End Of Silence". Henry Rollins has declared that he'll play on any bill and they will be hooking up with the RED HOT CHILI PEPPERS in March for a tour that includes Britain and Europe.

"I heard their new record all the time while I was in Australia. It's getting some very heavy rotation in all the clubs and I like it. But to be frank it doesn't really matter who we play with, we always go out with the same intention and we always achieve the results we intended. The ROLLINS BAND tours all the time and promoters love us. We have this reputation for giving 100 percent and that means ticket sales. The only hassles we've ever had in the past have been managerial. Now that has changed. I look at the way Imago are promoting the band and it looks good to me. I have no problem with the way they're handling affairs. But live is where we come into our own. If you've never seen us play live then take my word for it you will be in for an experience. We always deliver."

"The End Of Silence" is a harsh, uncompromising record to match Henry Rollins' outspoken views and opinions. With so many groups plagued by lack of artistic control and the shackles of corporate bullshit, Rollins has stuck to his guns and with the weight of a major record company behind him, the man and his band should be reaping the rewards they deserve. The message is now getting through loud and clear. ■

RAZEHELL

KELV HELLRAZER REPORTS ON ALL THE GLAM AND A.O.R. NEWS

■ **TIGERTAILZ** drummer American Ace Finchum was recently fired from the band. He contacted *Raze Hell* with the following statement: "Things started getting shaky on the last tour. Attendances were poor except for The Marquee, and there was a total lack of communication between the band members. There were problems that needed ironing out, and vocalist Kikm Hooker and I were supposed to confront bassist Pepis Tate and guitarist Jay Pepper about the problems. But Kim backed out, so I did it on my own, and we fell out.

"The band was never a proper outfit as such, more of a Pepsi/Pepper corporation. They've tried to make it look like an amicable split, and they've wished me luck, but without trying to sound bitter they can fuck their luck! I'm now looking to join a more serious venture with proper musicians."

If any band out there wants to talk to Ace, they do so by writing to him at: **5 Larkspur Close, Red Lodge, Suffolk IP28 8JL, England**.

■ **BAD BLOOD**, Los Angeles Rockers in the **LA GUNS/GUNS N'ROSES** mould, are currently causing a major stir on the Strip. They've secured a demo deal with A&M and have just finished recording some new cuts. The band feature: Jack Coltam (guitar), Joseph Christ (bass), Markey Christian (drums) and Jeff (vocals). They've also just added a new guitarist in the form of Curtis Grant.

Contact BAD BLOOD at: **PO Box 93505, Los Angeles, California 90093, USA**.

■ Former **HARDLY DANGEROUS** drummer Athena, sister of **MÖTLEY CRÜE** man Tommy Lee, is reportedly now bashing the skins for Ron Keel's band **FAIR GAME**.

■ **JACKYLL**, previously mentioned in *Raze Hell*, are hard at work with producer Brendan O'Brien (**BLACK CROWES, WOLFSBANE**). They've now completed 30 songs for their Geffen Records debut and have also just completed a five-date arena tour.

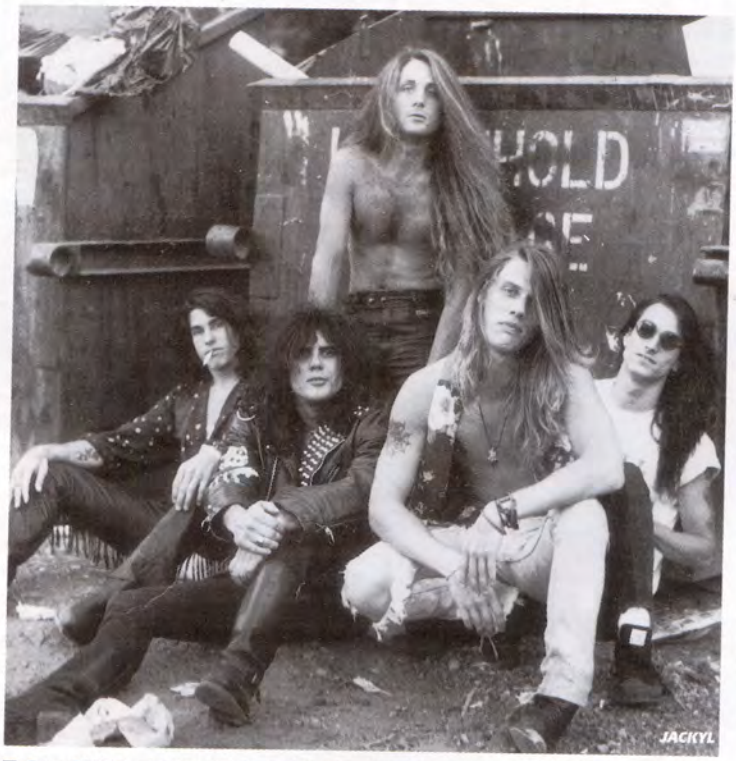
■ **SYND'CATS**, formed by original **POISON** guitarist Matt Smith, have recruited vocalist Michael Boghart. He was recommended to the band by another old POISON connection, namely Vicky Hamilton, who managed POISON in their early days. She is now employed at Geffen in Los Angeles in an A&R capacity. The band have also added a second guitarist, Steve Newson.

In the meantime, rumours are rife in LA that Smith is about to re-join POISON following CC DeVille's departure. What do you reckon, Bret? For more info on SYND'CATS, write to: **2733 Colonial Drive Road, Harrisburg, PA 17112, USA**.

■ **TOOL**, from Los Angeles, have signed to RCA offshoot label Zoo Records. The band are said to be **ALICE IN CHAINS/NIRVANA** soundalikes. The same company have also signed Power Melodic Metallurgists **DRIVE**, previously signed to Chameleon.

■ **TUFF** have fired bassist Todd Chase and are currently seeking a suitable replacement.

MITCH MALLOY



JACKYL

■ **21 GUNS**, the band formed by ex-**THIN LIZZY** guitarist Scott Gorham, finally put out their debut album, "Salute", through RCA very shortly.

The band intend to do showcase gigs on both sides of the Atlantic, where they will be joined onstage by various special guests, all of whom will be noted fans of LIZZY.

■ Big news on the Glam front are **BLANK GENERATION**, who feature former members of **JUICY MISS LUCY** and **GG GANGSTER**. And ex-**TALKS CHEAP** members Lil'Dee and Lesli have formed a new Glam outfit called **QUEENY BLAST POP**. They've recruited drummer Pepper Sweet from LA band **STRAWBERRY**.

QUEENY BLAST POP info is available from: **Robertson Management, PO Box 997, Milton, Washington 98354, USA**.

■ **BANGALORE CHOIR** issue their debut album, "On Target", through Giant Records during March in the US. It was produced by Max Norman. The band are: David Reese (vocals - previously with **ACCEPT**), Ian Mayo (bass - ex-**HERICANE ALICE**)), Jackie Ramos (drums - again formerly with HERICANE ALICE), Curt Mitchell/John Kirk (guitar).

The LP features ten cuts, of which "Angel In Black" was written by **AUTOGRAPH**'s Steve Plunkett, whilst "Doin' The Dance" (the first single) was co-written by **ALDO NOVA** and Jon Bon Jovi.

■ **BIG BANG BABIES**, LA Glam godz, are the next big thing according to Kim Fowley. He claims: "They've fucked 81 girls in four cities on **MC HAMMER**'s tour bus." The band feature former **SYANIDE KICK** drummer Freddie, who is joined by Kit (vocals), Tweety (bass) and Keri (guitar).

Get more info on them from: **Baby Bangers Fan Club, 291 S. La Crenga, Beverly Hills, California 90211, USA**.

■ **ROXX GANG** have just completed a new five-song demo, featuring the tracks "Be Your Man", "Steals My Heart Away", "Shame On Me", "Silver Train" and "Daddy's Farm". The band are currently seeking a new deal.

■ **MITCH MALLOY** releases an album through BMG/RCA on March 24. This contains the single "Anything At All", and features songs written by **DESMOND CHILD**. Said to be a cross between **RICHARD MARX** and **TESLA**, Malloy is managed by Louis Levin, who also looks after **MICHAEL BOLTON**.

■ **PARIAH**, from Texas, will issue a live CD soon. They will then begin work on their debut studio album for Geffen, with production being handled by Bill Price, currently producing with **THE WATERBOYS**.

Further information, plus T-shirts, demos, fanzines and videos are available from: **PO Box 690248, San Antonio, Texas 78269-0248, USA**.

■ **WARRANT** have cut a track for the soundtrack of forthcoming movie *Gladiators*. It's a version of the **QUEEN** classic "We Will Rock You". The band will shortly begin work on a new album for the CBS label with producer Michael Wagener.

■ **BLIND MELON** have signed a deal with Capitol. The band are fronted by **GUNS N'ROSES** collaborator Shannon Hoon and are said to be a Bluesy cross between **THE BYRDS** and **CREDENCE CLEARWATER REVIVAL**.

■ **STRANGER** are recording a 90-minute live LP over the coming months at avrious threatres in Florida. This release will feature seven new songs. Further information: **Thunderbay Records, Suite # 1023, 3829 N. Green Avenue, Tampa Bay, Florida, USA**.

Any bands who wish to be included in "Demolition" should send a tape, photo and full band biography to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, England.

If demos are available to the public please give all relevant information including cost of postage to foreign lands.

GREEDSVILLE

Having set the tone with their "A Life In The Day Of..." demo, I eagerly anticipated GREEDSVILLE's new baby - "The Birth Demonstration Tape". The Newcastle-based five piece, formed in 1989, are masters of self publicity. Their packaging is as ever highly imaginative and the quality of their tape is easily one of the best I've heard from a British band. This further underlines their determination and drive.

But this is not the direction I anticipated the band moving in - which maybe more of a failing on my part then theirs. They've been compared to JANES ADDICTION - too big a tag to land any one with. But they did hint towards the something undefinable, something that teetered dangerously on the edge. But "The Birth..." finds them confined and somewhat structured.

The first of three tracks "Birth" moves to a beat that I'm sure THE WONDERSTUFF once drummed out and "About Her Life" has a feel reminiscent of Iggy's "The Passenger". They finish with "She's A Different Man", all about a woman who wants to be a man, the lyrics are provoking but unfortunately the music doesn't totally reflect this.

"The Birth..." is one hell of a demo but it doesn't contain the demons of their previous creation. Maybe I was expecting too much.

Contact: GREEDSVILLE, 29 Station Road, Stannington, Newcastle, England, NE61 6DX.

DENISE STILLIE

SEVENCHURCH

"We understand that you have a particular passion for acts that spew forth morose malevolence", reads the letter that accompanies this two-track demo tape. And how right SEVENCHURCH are! I am indeed someone who enjoys a severe Doom analysis. As such, what this Oxford-based band have to offer I find exceptional and quite the best demo tape I've heard in ages.

SEVENCHURCH are (above, l-r) Grahaeme Bastable (drums), Dave Capel (rhythm guitar/vocals), David Smart (lead guitar), Ollie (bass) and Martin Spear (lead vocals). They proffer a mixture of ultimate, intense Doom that owes something to CATHEDRAL, SAINT VITUS, BLACK SABBATH (inevitably) and COVEN, as well as pitching in an almost medieval attitude and styling. The result is incredible. The two cuts on their "Nefarious" demo, viz "Circus Divine" and "Twilight Of Evergreen", are both lengthy tone poems, allowing for an infection of reddened mystic pastures that sees the very portals of Hell swung open to reveal inner contents of malevolence and melodramatic impalement.

There is no doubt that in their chosen field of Doom-esque molten Metal, SEVENCHURCH are a true discovery. Someone should sign them up right away and get them working on a full album. I cannot recommend this tape highly enough.

For further information, write to: SEVENCHURCH, 83 Hurst Rise Road, Botley, Oxford OX2 9HJ, England.

MALCOLM DOME

BACKSEAT DRIVER

BACKSEAT DRIVER formed three and a half years ago and feature Dean Richards (vocals), Ray Roman (guitar), Steve Archer (bass), John Stehl (drums) and Buddy Vern (guitar). And the band have already undertaken support slots to the BANG TANGO, TRIXTER, CIRCUS OF POWER and I LOVE YOU.

Their latest demo "Blackout" was recorded at Waterfront studios, Hoboken, New Jersey and is an album length affair including songs such as "Six Inch Heels", "S&M Queen", "Dominator" and "Stuff The Beaver". While the band hail influences such as THE SEX PISTOLS, THE RAMONES and even THE BEACH BOYS and assure the listener in their enclosed biography that *"if you can listen you can hear the tongue in cheek side"* of singer Dean Richards' lyrics, the songs themselves are a little weak at times and those hackneyed lyrics let the band down badly on a few occasions.

Musically however, BACKSEAT DRIVER favour a heavyweight, twelve-bar sound that takes full advantage of Roman and Vern's guitars and is for the most part highly effective. What's more the raw, unfussy feel of tracks like "Blackout", "Leather And Lace", "Worst Nightmare" and "Nailin' Down The Lid" suggests a musical affinity with both THE ROLLING STONES and THE RAMONES as well as several heavier Rock bands such as JUNKYARD and CIRCUS OF POWER.

Contact: BACKSEAT DRIVER c/o Dana Sharpe, Vanguard International Productions, 4600 Iris Street, (Suite 10), Rockville, MD 20853, USA.

MARK BLAKE

LANDSLIDE

As MÖTLEY CRÜE make the inevitable trek towards maturity and comparative middle age. As POISON seem to be making strides towards credibility. So those with a penchant for Glam Rock will undoubtedly begin the search for a new bunch of Sleaze masters. Might I respectfully suggest that Colorado's LANDSLIDE could easily be the band to fulfil all those hopes and dreams.

Formed in 1986, this Denver mob began life as a five-piece, in which incarnation they cut an album on Glamour Boy Records. However, they quickly slimmed down to a foursome, dropping the keyboards. And it as such that Streek (vocals), Keith QQik (guitar), Haze (bass) and Ritch Petras (drums) relocated in 1988 to Los Angeles, in the process recording the LP "Bad Reputation" for G.I. Records. However, nothing much seems to have happened for them as a result of this release, so now they're without a deal.

But this situation shouldn't last long, if their new three-track demo is any indication. It has a tackiness of approach underpinned by some fine musical details, and a Bubblegum Poppiness that hints at MÖTLEY, early POISON and THE SWEET. "(Tommy) No One Wants Your Roses" is a Glamster anthem, complete with cascading chorus and lipstick slick verses. "Whisper" is a leather 'n' whips ballad. "Accidental Suicide" is PVC nirvana. Unquestionably fine, strutting stuff for those that the days had gone where you could find a band for whom misspelling is a philosophy!

Contact LANDSLIDE c/o: Tony Braham, 6 Blackfields, Bury New Road, Salford ML7 OWU, England. You can also purchase copies of the "Bad Reputation" LP from the same address for £3.99 (incl. p&p).

MALCOLM DOME

MORTUARY

A real slash to the wrist, MORTUARY are a foursome from Sacramento, California, who combine essential Hardcore mania with a certain extreme fanaticism that owes much to T.S.O.L., BAD RELIGION, HELLHAMMER, D.R.I. and JOHN ZORN. This is an epic Metal band with a primitive relocation buzz.

Featuring the jagged guitar strides of Eric Leonetti, the bullring death throes of vocalist Jason Mitchell, the crude cast-iron raze of drummer Joe Pregno and the underpinning boom of bassist Joe Leonetti, the band prove to be more than mere Thrashers. Sure, the opening pair of cuts on their five-track demo ("Angel" and "Soldier Of Fortune") suffer from a poor production embellishment, but third song "Fallen Angels" is indeed impressive, building on the MORRICONE-inspired introduction into a raging posse of mesmeric rhythms. And "Try" is built on the backbone of a bold, mid-paced riff, blazing into life with a tribulation of storming cohesiveness that has both a bruising attitude, yet also respect for skeletal intensity. Final song, "The Oath", is hellspawn chamber music, with a Black Metal noose wrapped around a spinal nastiness.

This band have already played shows with the likes of HELSTAR, INTRUDER and T.S.O.L. They could go much further. For a copy of this tape, send $2 to: Pagan Records, 2333 Rosado Way, Rancho Cordova, California 95670, USA.

MALCOLM DOME

VELVET HAMMER

A five-piece from Long Island/New York City, VELVET HAMMER have been going now for some four years, during which time they claim to have spent much of their time fusing together the various elements of Jazz, Funk and Classical music into a fuzzball of energy that collides with stripped-bare Metal. the result is an intriguing three-track cassette that suggests this lot do indeed have a capacity for individuality that stretches itself beyond the norm for bands of this level.

The problem is that their creativity seems to get lost within the strict confines of an obviously limited budget. Recorded at Speed Of Sound Studios in New York, it seems to lack the cohesiveness of sound to really testify to this band's ideas. Thus, "Extinction", "Southern Street" and "Decadence" all offer up some intense directional devices, yet none really pour on the steam in the way they were presumably conceived.

Thus one is left feeling that 'Midnite' Jim Fogarty (lead guitar), Matt 'MD' Daly (rhythm guitar), Brian Casey (lead vocals), Nick Troise (bass) and Ken 'The Hammer' Faustmann (drums) are ill-served by what is being offered here. Still, I look forward to hearing more from them.

For further information on VELVET HAMMER contact them via: 29 Magnolia Drive, New Hyde Park, New York 11040, USA.

MALCOLM DOME

CONCEPTOR

Based in Oslo, Norway, CONCEPTOR are Bjorn Aadland (guitar/vocals), Tom Rino Ostby (guitar), Carl Braathen (drums) and Eric Rochette (bass guitar). The band were formed in 1989 and have just released their first demo "No Sign".

Bearing in mind that every member of this band is between the ages of 16 and 18, this is a remarkably polished effort and one that certainly wouldn't sound out of place coming from a group several years older. Recorded at Waterfall Studios, Oslo, "No Sign" features four tracks - "Natural Relations", "Distant Future", "Qualities Of Life" and "No Sign (From The Past)" CONCEPTOR's music falls largely into the Thrash category, but by the second track the band are experimenting with time changes and slower musical passages which add some light and shade to the largely Metallic feel of the material.

"No Sign" comes complete with a cover design and lyric sheet and is available for $6.00 from CONCEPTOR c/o Humleveien 11, 0870 Oslo, Norway.

MARK BLAKE

D-FUNK

According to lead guitarist/vocalist Mark the idea of D-FUNK came about from the band's love of the PARLIAMENT/FUNKADELIC scene of the Seventies and the power of modern rock bands such as VAN HALEN. And the group's latest demo captures both those influences without swamping D-FUNK's own personality and musical style.

Based in London, the nucleus of the band are Mark and bass guitarist/vocalist Rich (pictured above), with keyboard player Dave and drummer Steve recently augmenting the line-up. The three tracks here - "Victim Of The Times", "U Ya Drive Me Crazy" and "I Could Be Your Lover" - have a catchy, PRINCE-like swing which whilst a little lightweight for some Rock fans should appeal to those interested in the current spate of cross-over acts. A slick, slightly cynical production removes some of the balls but the nagging hook to "U Ya Drive Me Crazy" suggests that D-FUNK have the ability to make an impression at the more commercial end of the market. Despite that "Victim Of The Times" especially, hints at a much harder edge, and the band themselves insist that they're a heavier act live.

D-FUNK have already attracted the attention of record companies and music publishers, and hope to capitalize on this interest by playing more live shows in the coming months.

Contact D-FUNK c/o Mark, Flat 3, 73 Bramley Road, Holland Park, London, W10 6SY.

MARK BLAKE

BEDLAM

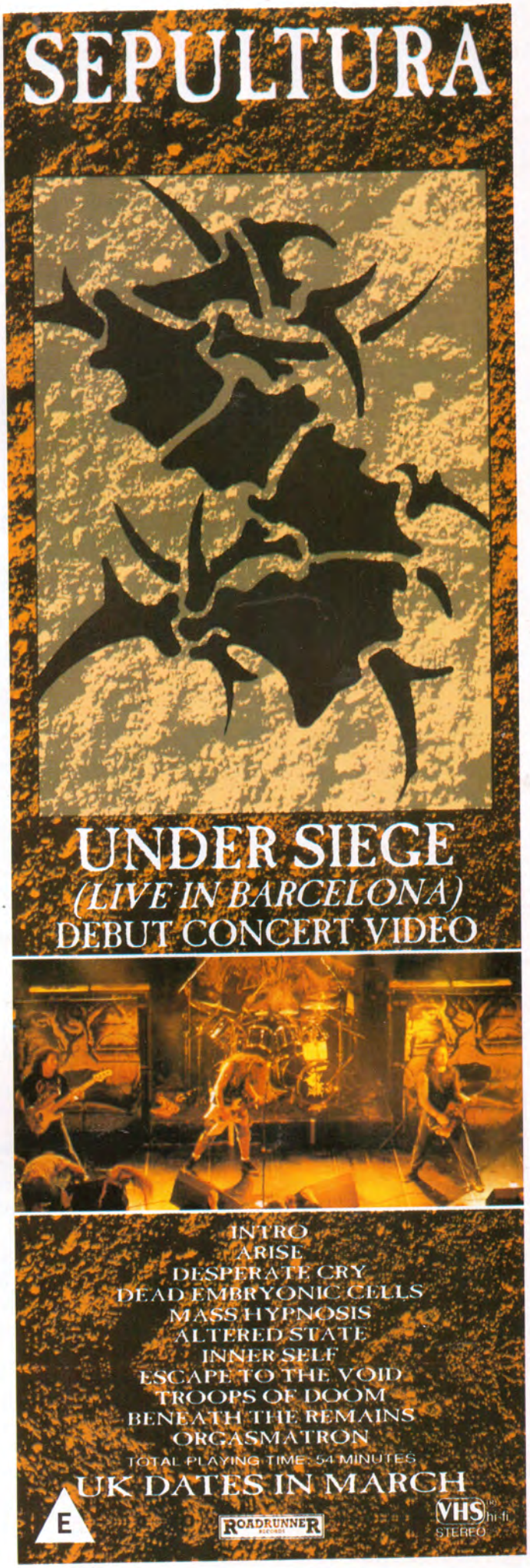
Bedlam's last demo tape received a favourable response from Rob Clymo in these very pages some months back. And the latest offering from the Barnsley-based four-piece (Graham Clarke - drums, Chris Hannan - bass, Brian Lumb - guitar, and Damian Fisher - vocals) backs up many of the positive comments made in that earlier review as well as suggesting something of an improvement.

Brought to my attention by former BLITZ guitarist Pete Ollis, who I suspect fancies himself as something of a talent scout, BEDLAM's recent demo leans strongly towards the power metal style epitomised by the likes of QUEENSRŸCHE and early RUSH, but I wish that Pete had checked to see that the lads had included the song titles!

First up is "You Can't Fool Me"(?), an impressive affair featuring accomplished harmonies and some distinctive guitar lines from Bri Lumb that open and close the song in fine style. "Miscarriage Of Justice"(?) has a more metallic edge and Damian Fisher's vocal contributions are again admirable,the band show their affection for grandiose Metal with "Blood River"(?), a song that bears more than a hint of early QUEENSRŸCHE and dare I suggest Iron Maiden with its defiant, chest-beating stance. Influences that emerge again during Fisher's Geoff Tate-inspired vocals on "Stay Out Of My Life"(?).

At times, a little too serious for their own good, BEDLAM's standard hard rock still has sufficient style and melody to lift the band above some of the standard fare currently doing the rounds. Contact the band c/o BEDLAM, Stuart Frith, 21 Throxenby Way, Clayton, Bradford BD14 6EU.

MARK BLAKE



APOCALY

THE FOUR HORSEMEN (L-R): HAGGIS, KEN 'DIMWIT' MONTGOMERY, FRANK C. STARR, BEN PAPE and DAVE LIZMI

RIDING THROUGH MTV DISTRACTIONS AND AN ASSORTMENT OF OTHER SIDE ISSUE, DENISE STILLIE QUESTIONS FOUR HORSEMEN BASSIST HAGGIS ON HIS PHILOSOPHY OF LIFE

Haggis, mouthpiece for the Def American-based FOUR HORSEMEN, likes to leave his mark. His rather expensive hotel room has been transformed into a mellow *let's make it feel like home* affair. The bed has disappeared - all that remains is the quilt which now hugs the T.V. The air is thick with the heady scent of cedarwood incense, bought from his "favourite hippy shop in Greenwich Village."

The curtains are drawn, though it's only mid-afternoon, a lamp on the floor emitting a low glow. A gigantic American flag stretches the length of the wall, framing Haggis a he makes himself comfortable on the cushions scattered around the floor.

The relaxed atmosphere may also reflect the fact that he is suffering from jet lag - having arrived only a couple of days before.

We set off talking about the band's inception, to the backdrop of MTV.

"I was always in other people's bands doing what other people wanted to do, and that was cool. I was 21 when I quit THE CULT, so I figured it was time that I did what I wanted to do with my life. Now I'm 24 and I guess I'm doing it."

"I was still in THE CULT when I met Frankie Starr and decided he was going to be the singer, figured out that was a cool thing to do...It was cool to have him...I'm sorry I'm really out of it." Haggis trills off with an apologetic laugh. Then collects himself again.

"I figured it was worth leaving THE CULT to start a band with him. I had all the songs written and I knew what I wanted to do. Basically, it was just the two of us. Then I met Dimwit, the drummer. His brother plays drums for DANZIG - Chuck Biscuits. Dimwit used to be in a Punk band called D.O.A., who were kind of famous. Then there was David, the lead guitar player. Then Ben the bass player. We just crossed paths. Slowly the right people just came along. We went through a lot of people before we came to the final line-up. We also took a lot of time making our record because we didn't want to..."

He thinks of a better alternative. "There was a lot of hype when I left THE CULT that I was gonna come out with a band straight away. Everybody wanted to know what it was about and Rick Rubin (Def American supremo/producer) was involved. But I just didn't want it to be about all that."

Haggis continues with conviction.

"'Here's the guy from THE CULT, on Def American, Rick Rubin producing, crazy guy singing'. I wasn't into that, so instead I kept a really low profile and just hung out for a long time. I asked Rick Rubin not to talk about us at all, which he didn't. Now we can kind of stand up on our own. Nobody is buying our record or interview-

PTIC RAID

ing us because I was in THE CULT. People are genuinely interested in the band. I think it's ironic that ZODIAC MINDWARP (another former employer of Haggis') obviously went the way of the wind a long time ago, and to be perfectly honest I don't think THE CULT are doing much better these days."

"I think ZODIAC is pretty a much done deal. It's finished, it's over. It's not even dignified, it's disgusting to me. It's over."

Gathering momentum he continues with verve.

"God! It's like, I love Sly Stone, SLY AND THE FAMILY STONE. And yet I see Sly Stone out at clubs in L.A.; he's got a gumby hair-cut and wearing baggy leather pants. It's just like, forget about it. The guy was great once, but don't try and kid me that you're great now."

His concentration flicks towards the T.V. and a video clip of MADONNA. Cue subject switch...

"I'm a massive MADONNA fan. Actually she looks even better on the cover of the "Justify My Love" CD single. MADONNA is the greatest living musical artist - *ever*. The only person to have got it right, kept getting it right and never fucked up. Just really smart, really has her shit together. She's just *there*, that's all. She just knows.

Haggis' attention is quick to divert. He admits: "I've got a miniscule attention span. It's like, if we're doing a song in the studio and it doesn't feel good after *three* minutes, then *forget it* - NEXT!"

Off we head on another tangent. "That's the difference between a good band and a bad band. A good one knows when they're good and a bad one doesn't. Every record that comes out that is anywhere near decent..."

And the flow changes again.

"...And I think our record ("Nobody Said It Was Easy") is *decent*. I don't think our record is *genius*, I don't think we're *brilliant*. I think we're on the right way to maybe being a great band. I think we made a great first record that I'd never be embarrassed by. But I *don't* think that's as good as we can ever be. And I'm glad about that in a way because a lot of bands make their first album, and just get worse and worse.

"You think of every Rock album that came out in Britain this week, and I'm sure that most of them are terrible. Now, I'm sure that all the guys in those bands would beat you to death rather than admit...Because they think they're great and they just don't know. I'm sorry, I'm not going to start putting people down. I'm just saying I hear all these records and I think, 'Who the hell thought this record was good?' Somebody did, because they put it out and it's fucking horrible. And if you don't even know it's horrible yourself how can you expect anyone else to know?

THE FOUR HORSEMEN are being widely tipped to rise to the top of the pile. With such ardent praise coming from our shores, does Haggis feel a certain amount of trepidation about playing here for the fiRst time shortly supporting LOVE/HATE?

"You know...I'm not really frightened of anything. I don't like that macho egotistical boast. It's like *why* you spend your whole life being scared. I'm not frightened of coming here and playing. I'm not nervous about Britain. I've played here many times and I come from here. So it's very exciting for me to come back and play again. I think we're a great band, I think we can deliver the goods. I think people will enjoy us. We'll put on a show, you'll have a good time. There's nothing fancy about us - we sometimes sound like NEIL YOUNG on a bad day. Some days we're just *horrible* and some days we're *great* and some days we're just okay. But we'll always give it everything. I'd rather watch NEIL YOUNG giving it his all and *sucking* than listen to another band who are doing it perfectly, but are just going through the motions."

Having been throught the mill somewhat with ZODIAC and THE CULT does Haggis feel better equipped to steer THE FOUR HORSEMEN down the right road?

"Definitely! I've seen the way not to do it. I've seen the right ways and I've seen the wrong ways. I've just seen a lot of people make a lot of very foolish mistakes. It makes me very angry when I think how hard we've worked to get just this small way. I've seen bands that were *way* more popular than us, who had the whole world at their finger tips, just *fuck* it up through *ego* and *insecurity* and *bullshit*. That just really bums me out, you know. It makes me angry that people can do that. So fuck that and the horse they rode in on!"

He sinks further into the pile of cushions. "Yeah, I do have a different perspective. In a way I try to keep a very positive, very mellow attitude towards everything. I've been playing in bands since 1985. That's going on seven years. Seven years of wandering around, people always looking at you and poking a finger at you. Everything you do they wanna know, and everything you say gets back to somebody...And, you know, I've really tried to maintain not being cynical about it all and I'm *not*."

Haggis gets philosophical. "I just feel that it's a learning processs. When I was in THE CULT I was never a full member of the band, I just got paid a wage. When I was in ZODIAC MINDWARP I never made a *fucking* cent. I got paid every week, but I never walked away from ZODIAC with anything. I never got a house. I didn't even end up with a guitar - I ended up with *nothing!* But I walked away with experience, I walked away with knowledge - that was worth *way* more. I think a lot of people walk away worrying more about their bank balance and stuff like that. That's not what I'm about. I'm like a sponge - I soak everything up!"

Haggis reminisces.

"I just think what I've learnt is immeasurable. I had a great time when I was in ZODIAC, most of the time, and I had a great time in THE CULT. I'm really thankful to everybody, maybe not even thankful to *ZODIAC* but thankful to David Balfe, his (former) manager, for helping me out, and a lot of other people, such as Bill Drummond, who is now in KLF. Those were the guys when I was 17 or 18 and in ZODIAC who believed in me. I was just some snotty-nosed little kid and they were like, 'This guy's cool, he might be something. You should keep him in the band and you guys should work'. And that's great. I really owe a great deal to a lot of people, and I'd really like to thank them because...You don't really get a chance to do that very often. Especially as I left ZODIAC on really bad terms.

"Bill Drummond, was a great friend of mine, and he had nothoing to gain from me - I had no contract with him, all he wanted to do was just help me out. And that's so great, you know. I haven't actually spoken to him in about three years .- since he's been in the States. And I feel better now, 'cause I feel that if I called him up *now* and thanked him he'd feel like I was just butt-licking him just because he's famous. The last thing I did with Bill was I played on his solo album - the Scottish Gospel record he did. I played on that (back in 1986) and that was the last time I had anything to do with him. I spoke to him in 1988. He's a very hard man to pin down. A true genius, though."

The conversation turns to their deal with Def American and its founder Rick Rubin.

"I had a handshake agreement with Rick in 1988. We didn't actually sign a contract until the end of 1989. He said, 'I'll help you get a band together, I'll give you what you need to make the little *vision* of what you want to do happen'. And that's what we did. I don't even remember when we signed the contract."

And this is the really fascinating part.

"We actually haven't even signed our proper contract. I signed a one-sheet piece of paper that said I agreed to various things and that's it. And I still haven't signed a *fucking* proper record contract with Rick Rubin to this day.

"Rick doesn't even have a contract that he could enforce with me. But I appreciate what he did with me and for the band, that's cool."

Most surprising!!! Seems a bit *lax* on Rubin's part. But it's obvious Haggis respects him and his input into the band.

"He was like our spiritual cheer leader. He didn't really have that much to do with the *songs* or any of that. I know there's rumours that he has a great deal of involvement with a lot of his bands. And I'm not going to name names, but some of the bands on his label he basically *wrote* their records for them. He really had no involvement like that with us. Like I said he was our spiritual cheer leader. He was just really supportive of us. He didn't even spend that much time in the studio when we were making the record, but when he did it really made a difference."

"I just really like writing songs. I write songs for a lot of people apart from THE FOUR HORSEMEN. I produce a lot of albums too. I produced and co-wrote an album with a girl called APOLLO SMILE on Geffen Records. I produced a Blues album for JOHNNY GUITAR WATSON, whose a 56-year-old black guy, and wrote some songs for him. Did some movie soundtrack work for *Days Of Thunder* - the TOM CRUISE movie, there's an APOLLO SMILE song on that album. I just constantly work. It's like at Christmas everybody else went home, I spent eight days in the recording studio. I was in Cruise Recording Studio, Christmas Day *and* New Year's Eve. I just play and write music. THE FOUR HORSEMEN is my priority. Music, in general, is my passion. A good film is just as entertaining to me as a good song. It's just that I can't make films - I would love to make films. I'd love to do a painting - I paint. It's just what I do, just creativity, I think creating things out of nothing is really cool."

With so many other distractions, does Hagggis view THE FOUR HORSEMEN as a long-term project?

"Oh definitely! My attitude is: as long as it feels good doing it and as long as people wanna buy it...Not even buy it. I'd as soon give our records away. As long as people listen to it, that's great by me! It's like if anybody finds my home address and they don't want to buy THE FOUR HORSEMEN album, then you send me a cassette and I'll tape it for you. You can have it for nothing because I do not give a *fuck* about selling records. I do not *want* to give a fuck about selling albums, I *have* to give a fuck about it, because if I don't they won't pay for us to make another record. Which doesn't mean that I won't go and make another one anyway but, you know, obviously I'd like to be successful."

Rock'n'Roll, eh?! ■

The Gener

"WE WERE COMPLETE SHIT!" CONFESSES BASSIST NICKY WIRE. GUITARIST RICHEY JAMES DOESN'T DISAGREE BUT INSISTS THAT THINGS HAVE CHANGED. MARK BLAKE DISCOVERS THAT THE MANIC STREET PREACHERS HAVE INDEED COME UP TRUMPS WITH THEIR DEBUT ALBUM, "GENERATION TERRORISTS"

"When we used to read the music papers everything seemed so bland and average. Every band that was written about was just alright... Not good or bad, but just alright!" declares MANIC STREET PREACHERS' guitarist Richey James. "That's why we promised ourselves that if we ever formed a band you'd either love us or hate us, there'd be no inbetween!"

The weekly music papers pounced on the Welsh wonders just after their third gig, rising to the PREACHERS' bait with consumate ease, subsequently declaring their undying love/hate of the group (delete as applicable) depending on which week it was. In reality, the group could hardly play. Yet they were willing to tell anyone that they'd headline Wembley Arena by the end of the year. They wanted to be Rock stars, still do and they really don't see any reason to deny it! And in the words of bassist Nicky Wire: "we [were] complete shit!"

But in the time that has elapsed since then the MANIC STREET PREACHERS appear to have achieved something just a little short of a miracle. Their re-released single "You Love Us" has just infiltrated the Top 30, the band have appeared on *Top Of The Pops*, and their debut album, "Generation Terrorists" (just released through Columbia Records) has cut a swathe through the all the hype and gratuitous publicity stunts. It's a real-live Rock'n'Roll record and a glorious cocktail of three decades' worth of worthy influences and styles.

Nicky Wire and guitarist Richey James have now been given the chance to turn their teenage daydreams into something approaching reality, and I suspect that they're loving every minute of it. While drummer Sean Moore and lead vocalist/guitarist James Dean Bradfield are on a promotional trip...er...Stateside, and doubtless bullshitting the gullible press over there in the process, Nicky and Richey are ensconsed in their management company's West London offices, taking care of business.

Nicky's just ventured out into the wilds of Fulham Broadway, wearing a delightfully tacky fake fur jacket, "a christmas present", he assures me. Although I suspect that Rod Stewart or at the very least Bet Lynch's wardrobe could be well have been plundered. Meanwhile Richey is trying to keep a straight face while conducting a telephone interview. The question on my lips is why is everybody taking every thing this band does *so* seriously. After all it's only Rock'n'Roll...Isn't it?

"I don't understand why some people took exception to us turning round and telling everyone that we wanted to be a really successful Rock band and that we wanted to sell a lot of records," protests Richey. "Surely that's the whole idea of being in a band. When we signed to Columbia they told us that we'd have to watch our mouths more, but why? I don't mind people knowing that I hate NED'S ATOMIC DUSTBIN, and I wouldn't want one of their fans buying our records." His lilting Welsh tones are spiked with a trace of viciousness, tempered with a sly, easy humour. This is the publicity game and the MANIC STREET PREACHERS are already experts.

"We always promised ourselves that if we ever had the chance to make a record then we'd do it properly," continues Nicky, " That's why we insisted on complete artistic control".

The band's artistic leanings having resulted in an album sleeve that's littered with quotes from such luminaries as Freidrich Nietzche and Chuck D! Each one chosen to accompany the appropriate song title. If it was anyone else it could be construed as shockingly pretentious, and in the hands of the MANIC STREET PREACHERS I also see no reason why it still shouldn't be viewed that way! But...

"I spent most of the Summer getting those quotes together," laughs Richey, "when we were growing up in this shitty little Welsh town our imaginations were fired by the books we read. I went through all our favourites picking out quotes that I thought were relevant and then I handed the list to our lawyers."

"William Burroughs wanted $5000 for his quote!" reveals Nicky.

Richey: "But the people from the Ibsen estate were really cool and just asked us to bung them £200 and they'd call it quits!".

What about the PUBLIC ENEMY statement, *False media, we don't need it do we?*, that graces the back of the "You Love Us" single sleeve?

"PUBLIC ENEMY are one of the best bands I've heard in years!", gushes Richey (indeed PE contribute to the song "Repeat" on the PREACHERS' album), "and we thought that quote was very apt considering some of the things that have been written about us. We were tired of being called a Punk band. Punk was something that we just read about, just like we read about the STONES at Altamont or Pete Townshend smashing up his guitar with THE WHO at Monterey! Yes, we were into the SEX PISTOLS and THE CLASH, but writers were asking us about THE BUZZCOCKS! I never listened to THE BUZZCOCKS! I've always seen us as a Rock band,"

"We've just released our cover of GUNS N'ROSES' "It's So Easy" as a B- side," states the bass player, "and Slash's *friend* Tracy Lords sings backing vocals on "Little Baby Nothing". We had a list of female singers that we wanted to use on the record and she was the one that we finally chose."

Nicky: "Tracy used to be a Porn star and she's always going to be hindered by that. She told us that no matter what she does she'll always be remembered for that...Even if she became a nun!"

An interesting thought! Yet the PREACHERS' lyrics shy away from Trad Rock subject matter opting instead for the poetic,("Motorcycle Emptiness") and the controversial ("Nat West-Barclays-Midlands-Lloyds").

"Most of the songs' lyrics start off as poems," explains Richey, ""Nat West..." was inspired by the disgraceful attitude of banks. When we first moved to London I was getting sent letters for being £23 overdrawn. Of course when the cheques starting coming in from Columbia we were getting letters grovelling to us and asking us to see their financial advisors".

Having already played a publicity trump card by carving the words *4-Real* into his arm in response to jibes from a certain music paper, Richey is adamant that despite no further self-mutilation plans the MANIC STREET PREACHERS are *still* a tremendous live act. I ask to see the scars and he obliges, (concerned readers will be pleased to know that they're healing very nicely!) But how *can* you follow that?

"It was a spontaneous thing, a one-off," counters Richey, "but we have so much energy on stage that I'm sure we can live up to any reputation. When the press first came to see us we'd only played three gigs, when we were

MANIC STREET PREACHERS WITH TRACI LORDS (CENTRE)

...tion Game

signed we'd only played 30. We never paid our dues in the clubs like other bands.

"When we supported THE THROBS last year at The Marquee we were terrible. Still, we had people coming up to us and saying that we were the worst band they'd seen since HANOI ROCKS, and how could we go on stage that pissed! But we've changed since then. James is a good guitarist and he plays all the parts I can't. I admit I'm the weak link!

"People knock Metal fans for being narrow-minded, but they should take a look at the average Indie crowd. We've played with plenty of Indie bands and their audiences are far worse. They will not listen to anything and their clothes are terrible", he adds, giggling.

Nicky: "Before, we couldn't think past the first album. We said we were going to do one record and split, but the scarey thing is we now have songs written that are better than anything on "Generation Terrorists". We have got high hopes, we do want to play Wembley Arena. Why bother if you just want to put out an album, do a few gigs, sell a few T-shirts, why set your sights that low?"

Richey: "Actually, we'd love to make the cover of *Rolling Stone*".

Nicky leans across the table, grinning: "Yeah, with the headline *'Rock'n'Roll Is Alive And Sick!"*

Who cares if the MANIC STREET PREACHERS want to be the ROLLING STONES, THE CLASH or any other classic band? "Generation Terrorists" is as entertaining and vibrant a Rock album as you're likely to hear all year. Their 15 minutes of fame isn't over just yet. ■

Jellys, bellies and kings

JUST WHO ARE THIS COLOURFUL BUNCH OF SAN FRANCISCO-BASED MELODIC ROCKERS CALLED JELLYFISH? ANDY STURMER AND ROGER MANNING EXPLAIN ALL TO JERRY EWING

They've toured with the BLACK CROWES. They've toured with INXS. They even toured by themselves over here and in Europe. Their live set features WINGS covers, SUPERTRAMP covers, even STYX covers! They've got a highly acclaimed debut album, which is just about to be re-issued with the addition of five new tracks. They've even been nominated for a Brit Award.

JELLYFISH may do their utmost to defy description of any kind, but they've found themselves being hailed in all quarters. Even here at METAL FORCES the band are seen as something refreshing in a world of expectation denied. They even found themselves creeping into individual writers' Top 20s for last year, but until now, they've failed to find themselves within our hallowed pages.

"Bellybutton", said piece of vinyl that's causing everyone to get excited, is as colourful as the four-piece that made it. A singing drummer, Andy Sturmer, and his cohorts Roger Manning (keyboards), Jason Faulkner (guitar) and Chris Manning (bass), have come up with an album that is as refreshing today as SOUNDGARDEN's seems to be.

I mention SOUNDGARDEN because they seem to be on everybody's lips as Metal's latest original boys. Now SOUNDGARDEN are good, but if anyone tries to tell me that they don't sound like early BLACK SABBATH with Ronnie Dio singing for them, I'll insert a red hot poker up their rectum! Likewise, JELLYFISH may be ultimately refreshing, but they too are nothing new. Their particular blend of Psychedelic Pop-Rock veers obviously close to '70s heroes like WINGS and ELO, and even delves back further to '60s outfits like THE BEATLES, yet there's an easy freshness about what they do.

Adulation has been almost universal and the band, who are currently working on demos for their second album, view their recent nomination in the British music industry awards somewhat casually.

"Yeah, well it's a nice surprise," comments a laid-back Roger.

Andy Sturmer is a little more forthcoming.

"It's always very pleasant to be put up for any kind of award," opines the drummer.

Despite their popular status with the music press and some successful touring, JELLYFISH failed to crack our national charts in a major way. It therefore comes as something of a surprise to find some thought and orginality going into nominations for the music industry's traditional back-slapping night.

"Well, I think that industry people have always been our biggest fans," laughs Andy. "The people that do like us in the UK are really fanatical. But as regards the industry, I think they like us because they have to deal with so much crap! I really do. I don't think some record company executive goes home and listens to VANILLA ICE and smokes a doobie with his headphones on! I think we're refreshing to them."

Perhaps the reason behind the stir about JELLYFISH is the fact that not many bands do what they do.

"Sure, I hope that that's the case," states Roger. "You pointed out that we hadn't had much single success over there, but to me that just points to the fact that critics have really listened to our album and they can see that we go beyond that sort of thing."

"When we first came out, people didn't really get into the groove I don't think," offers the drummer. "I remember seeing an article about us called *'King For A Day'*, which I didn't really like."

"Yeah, but when we came over and they saw a few shows, got to hang out with us and saw what we were like it got better," adds Roger.

JELLYFISH first found themselves under the scrutiny of the British weekly music papers, but slowly things have moved on to the point where they now find themselves appearing next to the likes of PANTERA, SEPULTURA and OZZY OSBOURNE in a Heavy Metal magazine. They may not be Metal by a long shot, but they've certainly proved their worth.

"That is just so incredible to us," remarks Andy. "We like all kinds of music, but to be able to appeal to so many different types of music fan is amazing."

"Well, that's the ultimate compliment really," affirms Roger. "That's great. It's such a good feeling and to me it just means that there are more people out there who think like we do. The Metal fans who read your magazine shouldn't just have ZEP and NIRVANA in their record collections. We have those bands but there's also so much more out there."

For a band who seem to strike such a unique chord, did it come as a surprise to find themselves with a record deal courtesy of Charisma?

"I dunno," muses Roger. "I mean, bands get started all kinds of ways, and we kinda came out of nowhere. Some bands carry on for ages and get nowhere, but I think for us, we really have to show people we're here to gain any kind of longevity thing."

"We're not egomaniacs," adds Andy. "We do truly believe in what we do, and we wouldn't let it leave the recording studio if what was on tape wasn't us."

How have America taken to JELLYFISH's colourfully-wired sound?

"It's been like a big spread out UK basically," admits Andy. "We've made quite a big impact and MTV's really helped. They liked the colourful side of the band and played our videos a lot. When we went somewhere people already knew about us."

There have been people in the UK (Denise Stillie take a bow) who express the belief that JELLYFISH are contrived.

"Yeah, I think they're probably right," laughs Roger. "Next topic...No, I think that's just because of the originality of the band."

"I don't think there's anything contrived about us," adds Andy. "I think our biggest fear is waking up one day and taking ourselves seriously, which is something too many prominent Rock *Gods* do."

Seriousness for JELLYFISH is off-set by sprinkling off-the-wall covers throughout their live set. These have included SUPERTRAMP and STYX covers as well as the WINGS songs featured on the re-issued album.

"That started a couple of years ago because of a dare," laughs Andy. "Kind of like, *'Here's a little joke, do you get it or not?'* Personally I'm a big SUPERTRAMP fan, but it was kind of hard to pull off the STYX imitation. The whole thing was entertaining, though. You're like playing your 100th show and you're in Iowa or something and you do a Dennis De Young soundalike competition on stage and invite people up to amuse yourselves. Some people got the joke, some didn't, some people thought we were dicks and some people were like, *'Hey, they like STYX too. That's great!'*"

Somehow you get the feeling that JELLYFISH's next album won't be sounding too much like STYX, although SUPERTRAMP may be another question (*"People ask me why we play "The Logical Song" and it;s simply because I love SUPERTRAMP,"* Andy confides).

JELLYFISH will head into the studio in March to begin recording their second album, again with producers Albhy Galuten and Jack Joseph Puig, and are hoping for an August release, before they head out on tour.

"Yeah, we're gonna be supporting SLAYER," quips Roger.

Be prepared! ■

PENBANGERS

TO HAVE YOUR PENBANGER INCLUDED IN METAL FORCES SEND YOUR LETTER TO: **PENBANGERS, METAL FORCES, SUITE 16, 46-48 OSNABURGH STREET, LONDON NW1 3ND, ENGLAND.** PLEASE REMEMBER TO KEEP IT SHORT

FEMALE, 21, seeks F/M to go with to Amsterdam (Easter-3 days), also somebody for summer holidays abroad or work abroad (Germany, States...) + penpals from anywhere to write/meet. I'm into booze, HR/HM, Thrash. If you are intelligent, open-minded and like travelling contact: Tatiana, 80 Elgin Crescent, London W11 2JL, ENGLAND. Photo if possible.

VIDEO TRADERS WANTED! We are a group of death metal fans from Portugal, relly interested in buying videos with good quality of Death, Obituary, Morbid Angel, Carcass, Deicide, Entombed, Slayer, Benediction, Kreator, Paradise Lost, Cancer, Pestilence etc (videos of Death only with Chuck). We give a good price for them. Send lists with prices to: Hugo Dionisio, Pangue Residencial De Icesa, Banda 8 Lote E Ric Esq, Vialonga 2625 Pouda De Stc Iria, PORTUGAL.

FEMALE THRASHER/DEATHSTER looking for penpals from everywhere who are into death/grind/thrash. My fave bands are: Carcass, Autopsy, Kreator, Napalm Death, Obituary, Sepultura, Nuclear Assault, Paradise Lost and Xentrix (and more). Male or female get scribbling to: N. Craig, Ballinrea, Carrigaline, Co.Cork, IRELAND. (All letters answered).

TAPE TRADERS WANTED! I am fast, reliable and have a list of 900+ LP's, lives/demos to trade. Bands include: Ozzy, Nirvana, Suicidal, Love/Hate, Megadeth, Anthrax, Alice In Chains, Testament, Queensryche, Annihilator, Motley Crue, Metallica, Slayer, Judas Priest, Skyclad, Mindfunk, Saigon Kick, Manowar, Motorhead. Most hard rock/metal/thrash - too many to mention here. Kark Knights, 83 The Street, Old Costessey, Norwich, Norfolk NR8 5DF, ENGLAND. P.S. Also wanted Nirvana and Love/Hate live recordings.

FEMALE FROOTCAKE seeks similar. Any age, sex, size, race, creed, gender welcome. Only one condition, you must like at least one of these - Richard Marx, Slaughter, Bonnie Raitt, Thunder, Winger, Dare, Extreme, Foreigner, Shadow King, Wonderstuff, Pogues, Levellers, Elton John, Kenny Thomas, Harry Connick Jnr, Saigon Kick, LA Guns, Bootsauce, Mark Thompson-Smith, Big Chill, Europe, Frozen Heart, The Scream, Firehouse, plus much more. Send pic please, all letters answered (esp. USA & Europe). Scribble to: Sue, 12 Main Road, Trimdon Village, County Durham, TS29 6QG, ENGLAND.

TAPE TRADERS WANTED from all over the world. I'm especially looking for live tapes with Annihilator, Metallica, Slayer, Sepultura, Judas Priest, Iron Maiden, Obituary, Ramones, Equinox, Kreator, Rolling Stones, Guns N'Roses, Megadeth, Entombed, Bolt Thrower, Carcass, Nuclear Assault and Ozzy Osbourne. You list gets mine. Write to: Kim Soervang, Hoeidebakken, N-4818 Faervik, NORWAY.

METAL MERCHANT HERE! Wanting to correspond with females of any age and any race from around the world. I'm into bands like Death, Massacre, Sodom, Annihilator, Metallica, Queensryche, VoiVod, Gamma Ray, Sacrifice etc. So put that pen to work! Greg Jasso, 421 N.7th St., Montebello, CA 90640, USA. PS All letters answered!

OPEN-MINDED metal fanatic calls all metal maniacs in the world!! I want you to tell me what's happening on your country's scene. I'm the editor of a fanzine called Warning!. My tastes englobe the more extreme parameters in metal (only metal) from glam to grind, passing through power, speed, thrash, death, progressive, hard rock etc. Write to: Nelson Santos, R. Capo Salgueiro Maia, 24, R/C-DTc, Alto Do Bexiga, 2000 Santarem, PORTUGAL.

HAIL TO ENGLAND! I'm searching for Manowars fans from all over the world, and especially from England and Italy. Rare things for trade. Only fanatics please! Manowar or death. Send your letters to: Jim Immortal, 38 Goura St., Neapolis, Pireaus, 18452, GREECE. Army of the immortals rules!

FAITH NO MORE - fans wanted for correspondence and tape trading etc. Anyone with FNM items for sale, please send lists. Write to: Peter Almstedt, Prosagatan 7D, 703 71 Orebro, SWEDEN.

MALE, 19, from Portugal into Sepultura, Slayer, Metallica, Pestilence, Cerebral Fix, Kreator, Tankard etc... Wants friends (M/F) from all over the world. Please write! Jose Monteiro, Colonia De Ferias Da CP, 4405 Valadares, PORTUGAL.

HI! Have you known a girl from Poland? If you write to me, you will know me. I'm into Kreator, Metallica, Sepultura and many, many more. Have you listened to the Acid Drinkers? Oh, oh, oh!! That's the finest group from Poland. Certainly, you haven't listened Geisha Corner, Sparagmos, Pascal, their music is fantastic! Take pen into your hand and write several words to me. I will wait for letters from you - Gosia Borun, ul. Legendy 3/111, 01-361, Warszawa, POLAND.

ARE YOU FAST, honest and interested in tape trading? Then, you could send me your list and shall recieve mine, very soon. All kinds of metal (heavy, speed, power, thrash, death) accepted. Know the raging Greek metal scene! Write now to: Costas Christoforidis, Filotheis 52, N.Iraklio 14121, Athens, GREECE.

GOTH 18-year-old male into: Nephilim, Sisters Of Mercy, Sabbat, Celtic Frost, Cult, Danzig and All About Eve seeks Wyrd Sisters of Darkness (16+), Witches, Vampires and Pagans especially welcome. Steven Sims, St Georges Hall, Elmhurst Road, Reading University, Berkshire RG1 5HZ, ENGLAND.

17-YEAR-OLD male into HM/DM, thrash and punk, seeks female penpals worldwide aged 14-17 into same. Fave bands: Deicide, Black Flag, Obituary, Sepultura, Megadeth, The Great Kat, Annihilator and Slayer. Interested in new death metal bands. Kevin Miller, 42 Simpson Road, Lichfield, Staffs, WS13 7PS, ENGLAND.

HI! I'm a 18-year-old Japanese girl. Into GNR, Skid Row, Bon Jovi, Motley Crue, Metallica, Aerosmith, Def Leppard, Ramones, Sex Pistols... Write to me in easy English. Write to: Chiharu Asada, 1-36-3, Ohto, Yono-City, Saitama, 338, JAPAN. I'm waiting.

HI THRASHERS! I'm Edy, a 14-year-old Malaysian boy. I love Napalm Death, Morbid Angel, Bolt Thrower, Massacre, Carcass, Lawnmower Deth, Godflesh, Terrorizer, Entombed, Painkiller, Hellbastard, Naked City, Scorn etc.. Playing guitar and like to have some penpals from UK, US and everywhere! Write to: Ho Jalan 14/117A Taman Mulia 56000, Cheras, Kuala Lumpur, MALAYSIA.

SAXON FANATIC seeks videos, audios, tickets, and a lot more of the great band. I have many swaps. All letters answered. Write to: Daniel 'Saxon' Sundblad, Granby bilg. 16, S-75431 Uppsala, SWEDEN. P.S. Anyone into HM/hardrock, feel free to write. The Eagle Has Risen!

MORBID GREETINGS to all of ya! Are you bored with your metal collection? This dutch demon of death is real horny for your tapes. My list includes: Obituary (live!), Morbid Angel, Carcass, Metallica, Megadeth also dutch bands.. and lots of goddly noise. Start tape trading now! I'm honest, penpals only with special people (esp Japan and USA). Godley Punisher, Heemskerkstraat 15A, 3038 VB Rotterdam, NETHERLANDS.

31-YEAR-OLD KISS FREAK is looking for live tapes, bootlegs, singles, videos (PAL Only), in fact anything on Kiss, as well as penbangers who just want to write on the hottest band in the world. I will buy as well as trade, anyone, anywhere, any age, any colour, anybody M/F well?? Whad'ya waitin' for get to it! I will answer every letter (promise). Dave E., 110 Highfield Dr., Belfast, BT 13 3RP, NORTHERN IRELAND. Keep kissing.

17-year-old amateur musician interested in swopping or buying music transcriptions (original sheet music or magazine photocopies are welcome) I have a general interest in thrash and metal, but especially Queensryche, Candlemass, Black Crowes, Extreme, Slayer, Mindfunk and quality death metal. I have a list of about 35 songs if wanting to trade. If interested please write to: Justin Moore, 23 Memorial Ave., Crewkerne, Somerset, TA18 8DQ, ENGLAND. P.S. General correspondance is also welcome.

SKID ROW addicted fan seeks everyone everywhere to correspond with. I'm a 19 Swiss female into Skid Row (do I have to tell it again?!) but listen to many kinds of music (the list is too long to put here!) looking for open-minded penbangers, not necessarily into Skid Row, but prepared to receive letters talking 'bout them, coz I'm always coming back on 'em!!!! Prove to me the earth ain't so big. Delphine Chetelat, Case Postale 43, 1024 Ecublens, SWITZERLAND. P.S. Hey! Swiss skidders where are you?

HEY YOU! If you like Dokken, Metal Church & Saxon write me. If you like other bands, write me too. My list contains 200 bands. You can write in German, French and English. Please write from everywhere! Maz Bour, 40 Rue J.F.Kennedy, L-4599 Differdange, LUXEMBOURG.

QUEENSRYCHE, QUEENSRYCHE, QUEENSRYCHE Is there anybody listening? Hi, here's the biggest Queensryche fan in the U.S. If you're a serious Ryche & Roller drop me a line. Fellow musicians, animal lovers, + Michael Wilton lookalikes are a definite +. Males, females, young, old I will answer all. Speak to me. Karen Colletta, 80-30 Broadway, Elmhurst, NY 11373, USA.

DEATH/GRIND TRADES WANTED I seek tape traders from around the world (USA especially) must be into Deicide (I need 90/91 USA gigs), Morbid Angel, Obituary, Carcass, Napalm Deathm, Terrorizer, Entombed, Massacre, Pungent Stench, Death'n'the like. My list is still quite small (150ish) but is growing all the time. If you're interested write with lists to: Steve, 296 Burnley Road, Colne, Lancs, BB8 8JN, ENGLAND. P.S. Anyone with Acrostichon demos get in touch cheers'n'stay chuffed.

TRADER I want to trade some stuff such as CD's, videos, live tapes and magazines with people throughout the world. I'm into Soundgarden, Slayer, Trouble, COC, Pantera, Suidical Tendencies, Nirvana etc. All letters will be answered. U.L.Resende, Rua Melo Franco, 434-36025, Juiz De Fora-MG, BRAZIL, P.S. No rip-offs please!

OPEN-MINDED tape trader is looking for other tape-traders from everywhere!! I like especially thrash, death, grind, doom, black metal and all the innovative kinds of crossover!! Some of my fave bands are: Morbid Angel, Disciplinatha (Gods!), Primus, Darkified, Monstrosity, Entombed, Sinoath (Megagods!), Red Hot Chili Peppers, No Means No, Maze, VoiVod, Psychotic Waltz, Sadist, Sigh, Dover Trench, Carbonized, Prong, Megaslaughter, Gory Blister, Monumentum, Penance, Unholy, Tynator, Extrema, Maple Cross, Vader, Naked City, Cathedral, Master's Hammer, Nocturnus, Immortal, Excidium and loads loads more!! Tony Leuzzi, c/o Turrisi, Via Piacenza 8, 20135 Milano, ITALY. P.S. Max honesty guaranteed and reguested!!

16-YEAR-OLD female into all metal (esp. Extreme, Metallica, Queensryche, Guns n'Roses) seeks M/F penpals from anywhere. All intersting letters answered. Hanna Silvast, C52 F39 Suomenlinna, 00190, Helsinki, FINLAND.

HI THERE! I'm a 18-year-old male into Warrant. I would like to exchange letters with Warrant fans from all around the world. All letters answered. Write to: Sunil Gogar, Maya Mansion 1st Floor, 8-4, Kitanocho, 4-Chome, Chyo-Ku, Kobe, JAPAN.

CRAZY LADY in need of wild men 17+. I'm into early Sabbath, Ozzy, Saxon, and in desperate need of a good time. Write to: Niki, Haymoors, Batts Lane, Long Sulton, Somerset TA10 9EQ, ENGLAND.

MARILLION Swedish tape trader seeks other Marillion die-hards for exchange of audio, video, records etc. I've got quite a small audio list at the moment but it's growing fast. So, Marillion freaks, grab the nearest pen and write to: Anders Lango, Morkull V.36, 756 52 Uppsala, SWEDEN. P.S. I've also got a large (300) audio list with Metallica if somebody's interested.

IRON MAIDEN: If you have absolutely no piece of mind, are a powerslave, have no prayer for the dying are a seventh son of a seventh son who doesn't waste your years listening to anything but Iron Maiden, please write to me, I'm 17, female and Australianf. I don't care what you look like, where you're from, just write. Anyone who worships Iron Maiden and is 16+ is welcome. Also any Helloween, Heaven's Gate, Black Sabbath, Metallica and AC/DC fans please get writing - I promise to write back to everyone who sends me a letter... Jane Nacsa, 335 Progress Road, Wacol, 4076, Queensland, AUSTRALIA.

HI THERE!! I'm a 18-year-old girl from Italy into Metallica (lookin' for everything about 'em: Photos, tapes, cuttings). Do you wanna help me? I can send you whatever you want (I'm able to trade). I'm looking also for penbangers from Japan, UK, Scandinavia, France, Brazil, Spain, USA, Greece, Holland, Belgium and Germany. If you want write to: Nicoletta Perotti, Viale V.Veneto 5, 28052, Cannobio (NO) ITALY. P.S. James Hetfield is God!!

FEMALE, 15, into Cult, Bootsauce, Skid Row, L.A.Guns, Motley Crue, Wolfsbane, Kik Tracee, Pantera, Love/Hate, D.A.D., but especially GN'R and Almighty looking for M/F penpals in Scotland into the above plus loads more aged 15-21. Write to: Angela Park, 11 Eaglesfield Street, Maryport, Cumbria, CA15 6EU, ENGLAND.

WANTED: SAXON "We Will Remember" shaped picture disc single on Virgin Records. Please contact: Kevin Foster, East View, Glasson, Carlisle, Cumbria, CA5 5DT, ENGLAND.

TAPE TRADERS WANTED!! Italian very fast and reliable tape trader into: Irons, Metallica, Scorpions, Tesla, Motley Crue, Ozzy, Alice, GN'R, Def Leppard, Kiss, AC/DC and loads more (live tapes, demos, rarities only) seeks like-minded tape traders (fast and reliable please) from anywhere, write to: Gamba Marco, Via Asuncion 11, 10134 Torino, ITALY. All letters answered!! Write soon!

18-YEAR-OLD male seeking penpals from all over the world especially from Florida. Religion, age, sex, looks and interest unimportant. Photo if possible. I'm into Anthrax, Sepultura, Silent Death, Morbid Angel, Massacre, Nuclear Assault, Pestilence, Napalm Death, Obituary etc. Demo and Zine traders from England are also welcome, send all letters, lists, flyers to: Nazary, Batu 8 1/4 Kg Bunga Emas, 02700 Simpang Empat, Perlis, WEST MALAYSIA. P.S. All letters will be answered.

DEATH/GRIND Hello death metal fans my name is Sander, I'm 16 and into bands like: Beherit, Carcass, Sinister, Necrony, Gorefest, Necrophobic, Samael, Funebre, Entombed, Carbonized, Convulse etc. I want guys in Finland, Sweden, Norway etc. Please write now, tape traders are welcome remember send your list to this address: Sander, Koppelstokstraat 209, 2583 CD DEN Haag, HOLLAND.

KOCHANA, PENBANGERS WORLDWIDE! HI! I'm looking for people to write to from all over the Globe. Especially from Poland, Australia and of course Liverpool. And would like one or two from Hereford or surrounding area. Musically I'm into rock, 70-80's and the odd bit of heavy metal. If interested write to: Gaynor, 48 Beechburn Road, Roby, Liverpool, L36 4NE, ENGLAND.

AUSTRALIAN MALE, 21 seeks penpals M/F from England, France, Belgium, Holland, Germany, Austria, Switzerland and Italy. Favourite bands include: Saddus, Asphyx, Righteous Pigs, Morgoth, Autopsy, General Surgery, Cathedral, Morbid Angel, Cannibal Corpse, Sepultura, Carcass, Paradise Lost and more. Write to: Chris, 57 Grantley Drive, Glen Waverley, Melbourne, Victoria, AUSTRALIA, 3150.

MALE, 20, into Maiden, Metallica, Guns N'Roses, Status Quo, FM and loads more seeks female penpals from all over the world aged between 16-25. Please send photo. Brian, 242 Lower Twydall Lane, Gillingham, Kent, ME8 6QP, ENGLAND.

HELLO! I'm a 18-year-old male from Israel, I listen to Metallica, Ozzy, Sabbath, Motley Crue, Maiden, Anthrax, Queensryche, Priest, The Almighty, Vai, Malmsteen and more. I'm looking for penpals from all over the world, if you're interested you can write to: Shahar Reuveny, 18 Ben Yehuda St. Petah Tikva, ISRAEL.

TRADERS ONLY: Exchange CD Bootlegs, live tapes and lots of records of many HR and HM bands. My fave bands are: Maiden, Queensryche, Metallica, AC/DC, Priest, Purple, Sabbath, Manowar, Rush, Alice Cooper and more. I've got a list of over 1,000 titles. Lists and letters to: Fabiano Billi, Via Fulvio Testi 82, 20126 Milano, ITALY.

TAPE TRADERS WANTED! Italian very fast and reliable tape trader into Iron Maiden, Metallica, Scorpions, Tesla, AC/DC, Ozzy, Gunners, Motley Crue, Kiss, A.Cooper, Def Leppard, Queen and many more seeks for like-minded tape traders (fast and reliable please) from anywhere. Live tapes, demos, bootlegs, rarities. Your list gets mine. Marco Gamba, Via Asuncion 11, 10134, Torino, ITALY.

TWO DEPRESSED MALES 19 and 18. Dark Gothic and other Sadast Death metallists searching for female friendship (or more!) for pubs, gigs etc. aged 17-25. East Anglia area preferred, dare you write? B.D. Smith, Taylors Farm, Yarmouth Road, Corton, Lowestoft, Suffolk, NR32 5NJ, ENGLAND.

MALE, 18, looking for penpals from all over the world (esp USA, Japan and UK, particularly Nottingham), M/F, any age, humour essential, into the vibes of Godflesh, Carcass, Fudge Tunnel, Doom, Subhumans, Heresy, Deviated Instinct, Neds Atomic Dustbin, Levellers, Concrete Sox etc etc. All letters answered. Send photo if poss. Write to: Bod, 1 Warwick Drive, Wymondham, Nr.Norwich, Norfolk, NR18 OLT, ENGLAND.

SPANISH TRADER is looking for video (VHS PAL) and audio traders from all around the world, from Cher to Carcass. Don't care if you have a small list. All letters answered. Write as fast as you can to: Antonio D. Gonzalez, C/Conde De Penalver 92-6oC, 28006 Madrid, SPAIN.

HELLO LADIES I'm a bored lonely 25-year-old currently detained at her majestys pleasure into heavy metal, pubs, clubs, gigs etc. Come on girls, make my day and drop me a line (photo appreciated) to: Lonnie (NLO 363) HMP Ford, Arundel, West Sussex, ENGLAND.

16-YEAR-OLD male, seeking female penbangers from all over the world. Interested in Metallica, GN'R, Def Leppard & Queensryche. Also Alice Cooper, Bon Jovi etc. Pick up a pen and drop me a line. David Brown, 43 St. Peters Court, Broadstairs, Kent, CT10 2UU, ENGLAND.

GERMANY'S loyalist Deep Purple fan (26) is looking for females of any age for a correspondence. I'm also into Queensryche, Black Sabbath, Rainbow, Queen and many more. Wherever you live, please write to me (with photo if possible). Werner Dietz, Wilhelmshoher Allee 102/3500 Kassel, WEST GERMANY.

TAPE TRADERS WANTED! Bootlegs and albums Purple, Sabbath, Zep, Metallica, Slayer, Priest etc etc. Large list. Gary Ballard, Garden Flat, 12 Beulah Road, Tunbridge Wells, Kent TN1 2NP, ENGLAND.

I'M a 20-year-old boy from Norway. I'm into Thrash and Death metal. My faves are Morbid ANgel, Death, Sepultura, Entombed, Deicide, Bathory, Pestilence, Carcass, Massacre and much more. I'm seeking penpals from all over the world, also interested in trading cassettes and demos. I am reliable and very fast to answer. Espen Johansson, Gudbrandslia 1C, N-4638, KR.SAND, NORWAY.

HELLO! I'm a 22-year-old female from Japan, seeking penpals from all over the world. I'm into Aerosmith, Bryan Adams, Bon Jovi, Crowes, Firehouse, Skids plus many more. PLEASE write to: Yumiko Yoshimura, 1-1-13 Koyamadai, Shinagawa-ku, Tokyo, 142, JAPAN.

HI! I am a 16-year-old girl from St.Helens, England, seeking penpals from anywhere but mainly USA. Into Cinderella, GNR, Quireboys, Bon Jovi, Faster Pussycat, Skid Row, Poison, Aerosmith and many more. Doesn't matter if you don't like the same groups as I do. I would like to write to lads mainly (must have long hair). But I will write to girls too. Age doesn't matter (Photo if poss). Write to: S.F., 40 Myers Gardens, Sutton, St.Helens, Merseyside, WA9 3JN, ENGLAND.

LOST BOYS WANTED by lonely vampiress (16) to put some bite back into her letterbox! If you're crazy, 15+ and from the UK, US or Canada write now. I'm into GNR, Extreme, Skid Row, Nirvana, Reptile Smile etc, but I listen to most HM/HR. If you're not into the above bands still write, as I'll reply to every letter (race, colour, tastes, clothes, hair irrelevent), so put pen (or quill?!?!) to pater and write to: Gaynor 'Griffin' Newman, 120 Durley Drive, Prenton, Birkenhead, Merseyside, ENGLAND, L43 3BA.

LIVE TAPE TRADERS WANTED FROM ALL OVER THE WORLD I'm especially looking for live tapes of L.A.Guns, The Almighty, Tuff (London Astoria 91), XYZ (London Astoria 91), Faster Pussycat, Riverdogs, Dogs D'Amour, Savatage, Dokken and many more. My list included Tesla, Great White, Motley Crue, Metallica, Italian Monsters Of Rock 88, 90, 91 and many more. My list for yours. Write to: Federico Martinelli, Via Verdi 3, 24023 Clusong (B6), ITALY.

HI! METAL THRASHING MADS! I am looking for any Anthrax merchandise: videos (TV appearances), photos, articles etc. Please send it to me, because I'm a real Anthrax fan! Raymond Van Hoorn, Wilhelminalaan 43, 5384 KP, Heesch, HOLLAND.

HI! I'm a 17-year-old girl seeking penpals from around the world! I love heavy & thrash metal, especially Metallica, Over Kill, Anthrax, Tankard, Exodus, Manowar, Slayer, Megadeth, GN'R, Motley Crue, Skid Row, Helloween, Slaughter, Tesla, Iron Maiden, Xentrix, Annihilator, Sodom and many more... I am also looking for Metallica posters, stickers, photos etc., any age, any sex, any where! Please write to: Monika Harasny, Uo. Cystersov 7A/6, 72-013 Kolbatz, POLAND.

MALE, 20. Into most metal, wants females from around the world (16-22) to scrawl to. Faves inc. Mind Funk, Testament, Slayer & more. A.L.A. Adrian Foster-Western, Sailors Mess, HMS Sheffield, BFPO Ships, ENGLAND.

SEPULTURA'S LAND guy, 21, seeks people interested in trading LP's or T.shirts from Brazilian bands (Death, Thrash, Black Metal). Please write to: Fernando J. Camacho F., Caixa Postal No. 1121, Joinville, S.C. CEP 89200, BRAZIL.

METALLICA:METALLICA:METALLICA Tape/Video trader seeks traders worldwide, over 500 shows and over 50 videos. I also trade records, CD's and cuttings. For unique catalogue send your lists to Ian, 37 Lavender Grove, Lunt Estate, Bilston, West Midlands, WV14 7HB, ENGLAND.

DEATH RULES!! 17, we're into brutal/ doom/ death/grind such as Sepultura, Napalm Death, Carcass (Godz), Dismember, Paradise Lost, Cancer, Massacre, Grave, Death, Protecter and other death and grind-core stuff. We're also into a bit of punk and subpop. We're looking for penpals/traders from all over the world especially from Florida. If you're into brutal death and believe in the underground scene, so waste no time, get in touch. Write to: Jeff/Ayien, Universalf Compact Grind Network, No. 11, Perhentian Klang Utara, 41400 Jln, Pos Baru Klang, Selangor, Darul Ehsan, MALAYSIA.

AWAITING THE LETTERS! Are you into Death, Fates Warning, Pestilence and Solitude Sefurnus. What about SORROW?! Would you like to exchange personal views? I'm a vocalist/guitarist in a band that's signed to Roadrunner. Can you guess which one?! Write to me, send a photo and let's start a friendship! (Females with blonde hair especially welcome!) All letters answered. WRITE NOW!! Andy Marchione, 62 Virginia Avenue, Plainview, NY 11803, USA.

I'M a 16-year-old male, good looking (short hair). Hoping to find a beautiful and attractive woman (aged 13-20), for close relationship (love!). I agree that music is important in life, but what about the philosophy of life and this type of question! (I sound like an ass, I know) so if you are very good looking and interested like me in bullshit questions, mature, with an open mind and looking for true love (yes, there is such a thing!!) send me a letter and photo. Daniel Cohen, Moshov Bait-Zeit, 118, Jerusalem, 90-815, ISRAEL.

I'M a 18-year-old female who's looking for penbangers from anywhere. I'm into Helloween, Gamma Ray, Thunderhead, Blind Guardian, Heavens Gate, Rage, Croming Rose, Viper, Queensryche, Mr.Big, Tesla, Metal Church and many more! Please write to: Kaori Watanabe, 775-1, Ohguno, Hinode-machi, Nishitama-gun, Tokyo 190-01, JAPAN.

HI! I'm an aussie gal who is looking for a pen pal who likes music and just being different. I like most types of heavy metal including The Cult, Faith No More, Aerosmith etc. I also don't mind Inxs, Madonna and a few others. I'm hoping to hear from people of all ages and walks of life, so get your pens scribbling and write to: Nadia Coleman, 56 Aldam Road, Seaford, South Australia, AUSTRALIA, 5169.

18-YEAR-OLD GN'R/Metallica freak, desperately seeking female freaks, preferably Chrissy Steele lookalikes. Looking for someone to write to and go to gigs with. Write to: Chris, 17 St. Peters Court, Broadstairs, Kent, CT10 2UU, ENGLAND.

25-YEAR-OLD female into Anthrax, Almighty, Over Kill, Circus Of Power, Motorhead and more, seeks good penbangers of any age. M/F from all over the world. If you love motorcycles, horror movies/novels and lovely cats, write to: Yoshiko Miura, 5-14-30 Oizumigakuen-cho, Nerima-ku, Tokyo, 178 JAPAN. All letters will be answered. I'm waiting for you! (Photo if possible)

WANTED Tape traders into everything from Alice Cooper to Pitchshifter and from Bon Jovi to Bolt Thrower. We want more stuff by Motorhead, Alice Cooper, Filthy Christians and any political punk/HC. Also want glam/fusion. Our list is around 400 LP's, lives, demos. Serious traders only please as a nasty letter often offends. Write to Shaun & Ade at Flat 3, 142 Boulevard, Hull, HU3 2UE, ENGLAND.

20-YEAR-OLD male from Cyprus, seeks female penpals, any age, especially from Europe, Scandinavia and USA. I'm into Mindfunk, Nirvana, Metallica, Slayer, Sepultura, Death Angel, Exodus, Morbid Angel, Entombed, Paradise Lost, Massacre and many more. Also Samhain, Misfits. Write to: Petros Marcoulli, S.J. Peristiani, TT319, Larnaca, CYPRUS. Photo if possible.

I'M a 19-year-old girl into The Cult, Motley Crue, Skid Row etc and The Rocky Horror Show. I'm looking for penpals in the Surrey/London area to write to/meet, any age. Your photo gets mine. Emma Yeates, 16 South Park Grove, New Malden, Surrey, KT3 5B2.

YO! Long-haired Norwegian female, almost 17-years-old, into heavy metal. Like Skid Row, Sepultura, Morbid Angel, GN'R, Metallica, Extreme, Anthrax and Slayer! I'm sick and tired of my empty mailbox, so ever long-haired male and female in the age of 16-100 write to me now! Phot appreciated, but not essential. I'll answer everybody. So take a chance on me. I'm a youth gone wild. See ya. May Ruby Soli, Rugdeveien 3, 1670 Krakeroy, NORWAY.

MALE seeks female penbangers in the Surrey area into The Exploited, Metallica, GN'R, Skid Row, AC/DC and many more. Write now to: Wayne, 22 Meadowside, Walton-On-Thames, Surrey, KT12 3LS, ENGLAND.

FEMALE, 18, into Metallica, Sepultura, Slayer, Death, Megadeth, Anthrax, Primus, Skid Row, Motley Crue, Guns N'Roses, Faith No More and various others. Looking for penpals M/F, 17-24 from anywhere in the world. Write to: Collette Molloy, Prospect, Drangan, Thurles, Co. Tipperary, IRELAND. All letters will be answered. Photo if possible.

29-YEAR-OLD Brazilian male, metal fanatic (less glam, AOR, sleazy and funk metal), wants to trade Brazilian bands records (no CD's or tapes!) for records worldwide with male/female (espcially) around Europe, especially in England, France, Spain and Finland. No rip offs. Write to: Eduardo de Souza Bonadia, Cx Postal 15094, Cambua, SP/SP, 01599, BRAZIL.

MAD MALE 18, into metal/thrash. My faves are: Sepultura, Slayer, King Diamond, Metallica and many more, also some hardcore. Dan Lategan, 34 Hugo Street, Monument Heights, Kimberley, 8301, SOUTH AFRICA. P.S. NO posers. Females please write.

UNDERGROUND METAL! Serious record trader looking for localf album/CD releases from all over the world, esp. USA areas like Chicago, L.A., Huston, New Orleans, Seattle. Traders from Canada (Toronto, Montreal) are welcome. Wanted: all metal with class, but no death/punk/core-fanatics. Searching: anything from power to A.O.R. (Lynn Allen, Villain, Social Act, Hammeron etc). No rip offs! Insiders only. Jurgen Huber, Michael-Beer-Str. 46, W-8960 Kempten, GERMANY.

TAPE TRADERS WANTED! from all over the world. My list (400+) includes many different kinds of bands (David Bowie to Morbid Angel). At the moment I am looking for tapes by Demon, Megadeth, Rush, Black Sabbath, Entombed, Bad Company, Jethro Tull, Candlemass, Fish, Gamma Ray (91), Monsters of Rock 91. Write to: Roger Bjorkman, Sthenhammar 1194, 531 98 Lidkoping, SWEDEN.

TESTAMENT FANATIC would like to buy almost any kind of Testament merchandise, posters, bootlegs (esp), interviews (magazines, MTV whatever), tour books, T.shirts etc. I'd also like to buy picture discs of Slayer, Anthrax, Megadeth, Testament and Metallica. If you like thrash/speed metal, classical music/medieval musc or techno-pop, write. I'm 13 and a girl. I don't care about your age or sex though. Write to: Kei Hoshino, 300 E.40 St, 27P, New York, NY 10016, USA.

HEARTBROKEN FEMALE DEATHSTER, 23, tall, slim with raven black hair, seeks long-haired male 20-25 for lasting relationship, biker with spare pillion preferred but not essential. I'm into thrash/death/doom and some traditional heavy metal like Deicide, Kreator, Bolt Thrower, Vader, Dark Tranquility, Sodom, Derketa, Bathory (old), Motorhead, Priest, Warlock, Sanctuary, Tank and lots more. Serious letters only. No time wasters, drug addicts or bimbo hunters please. Elaine, 52 Berwick Close, Upton Priory, Macclesfield, Cheshire, SK10 3EF, ENGLAND.

DEATH TRADER looking for more tape traders and contacts. My main influences are: Bathory, Ripping Corpse, Dark Tranquility, Treblinka, Dismember, Massacre, Paradise Lost, Cathedral, Skyclad, Thanatos, Malediction, Cadaver, Decomposed, Funeral Nation, Beherit, Nuclear Death etc. I'm currently in a band and also looking for contats with other deathly bands. So write to: Matt Reilly, 3 Bluegum Road, Bundanoon, 2578, NSW, AUSTRALIA. PS Traders please send your lists, no rip-offs. Mark Antill please write. I'm also able to distribute flyers for zines and bands etc.

I'M A GYPSY. Female lookin' for open-minded boys and girls. If you're into GN'R, Faith No More, Extreme, Aerosmith, Led Zep, Deep Purple, I also like punk, metal, thrash. If you're interested in Russian HR/HM I have some records. I love movin' and travellin'. But I'll answer everybody from everywhere!! Fusae 'Gypsy' Anzai, 3-14-3-101, Yatocho, Tanashishi, Tokyo 188, JAPAN.

17-YEAR-OLD female metalhead wants penpals from anywere. I luv funk metal and heavy metal and I do luv to play my guitars. My faves are: Red Hot Chili Peppers, Fishbone, Nirvana, Saigon Kick, Living Colour, 24-7 SPYZ and tonz more. You just write to: Junko Kuramoto, 7-4-7 Chao, Ohta-Ku, Tokyo 143, JAPAN. Answer all!!

20-YEAR-OLD death metaller seeks traders from all over the world. My list has about 1100 titles, present faves: Arcturus, Stigma Diabolicum, Disgrace, Mourning, Necromantia, At The Gates, Darkified, My Dying Bride etc... If interested, write to: Berchi Mauro, Via Folli 5, 20134, Milano, ITALY.

HI! My name's Andrea, I'm 17 and looking for penfriends (male) aged 17-20 from the USA. I listen to almost every kind of music, but my favourite bands are Lillian Axe and Guns N'Roses. Get you pens banging as soon as possibel to: Andrea Wright, 6 Woodbury, School Lane, Oswestry, Shropshire, ENGLAND. SY11 3BX. All letters answered. PS Where are you Doug?

ORIGINAL MUSIC! Good music! Please help me find it, coz I know the world is full of it. If you know any odd awesome bands and want to share them please write & we'll trade! I'm into powerful stuff like Cardiacs (divine!), Dead Kennedys, Lard + all J Biafra-projects, Bloodstar, Bad Religion, At The Gates, Nocturnus, Omnitron, Mercyful Fate, Tribulation, Beyond (Can), Skyclad, Sigh, Bathory (old), Swedish punk/death etc. Rare shit with the 5 first bands also wanted! I'm Dan Macabre, Gudruns v 12, 723 55 Vasteras, SWEDEN. Die-hard CARDIACS fans write too!

MALE THRASHER 21, into Death, At The Gates, Entombed, Dismember, Suffocation, Desultory, Ghost Story, Paradise Lost, Skyclad, Vietnam, Transgressor, old Artillery, Salem Orchid, The Reign, Unleashed, Broken Fear. Wants to trade with M/F from England, France, Holland, Scandinavia, Japan, anywhere, or just scribble to: Darren Brains Johnson, Flat 1, 89 Hexthorpe Road, Hexthorpe, Doncaster, South Yorks, ENGLAND.

CALLING ALL METAL FANS in the Boston area. I'm an Irish female looking for penpals as I'm moving to Boston next year and want to make some friends over there. I'm into anything from Gothic/Glam (T.Rex etc)/Sleaze/Thrash. Please write enclosing a photo as soon as possible. Any age from 17-22. Heather, 16 Hilltown Close, River Valley, Swords, Co. Dublin, IRELAND.

TAPE TRADERS WANTED from all over the world (especially Scandinavia, Japan, UK, USA). I've got about 1000 lives and demos. Looking for: Armored Saint, Anvil, AC/DC, Black Sabbath, Coroner, Count Raven, Diamond Head, Exodus, Gamma Ray, Judas Priest, Metallica (I've got about 100 titles of them), Nocturnus, Paradise Lost, Queensryche, Rainbow, Sword, Trouble, UFO, Savatage. I want only lives list. Only reliable tape traders need to answer. Write to: Paolo Puglisi, Corso Francia 226, 10146, Torino, ITALY.

EVERYBODY able to hold a pen write to a 20-year-old German girl interested in everything new. I'm hearing everything from The Almighty down to Metallica and back. I'm crazy about writing letters!! So, don't hesitate! Karin Schmidt, Friedrich-Ebertstrasse 8, 7107 Bad Friedrichshall, GERMANY.

GUITAR PICKS Do you have a couple of extra picks with name or band printed on them that you want to trade? Write to me! Dan Eggers, Marbjergvej 14, 2700 Bronshoj, DENMARK.

YOKO from a suburb near Tokyo. I lost your address. Please write again. I got the photos and Motorhead programme. Stuart G. Provost, 9 Westcott Road, Anfield, Liverpool, L4 2QX, ENGLAND.

BORED goth-type male stocking-fiend (27), stocking-starved and suffering severe withdrawal symptoms, seeks friendship with fiendish female wearers of same, any age, colour or nationality. Spandex-wearers also welcome! Must be open-minded and willing to write long, interesting letters - no narrow-minded bores please! Photo appreciated, but not essential. Musical likes: David T.Chastain, Fields Of The Nephilim, and everything in between! Now pick up thy pen and write to: Mike, 60 Laurel Crescent, Kirkcaldy, Fife, SCOTLAND, KY2 5EE.

HI THERE! We're two crazy girls from Iceland who would like to correspond with guys of every age, who love Poison, Motley Crue, Bullet Boys, Slaughter etc and many, many more. Send a picture if possible!! Unnur Porolfsdottir, Ferjubakki 2, 311 Borgarnes, ICELAND or Maria Hronn Kristjansottir, Bakkakoti, Stafholtst, 311 Borgarnes, ICELAND.

HI! Female wants penpals from all over the world. My favourite groups are: Sepultura, Soundgarden, Skid Row, Metallica and lots more. Please write to me, all letters answered! Elke Bredenbruch, Wiesenstr. 26, 5760 Arusberg 1, GERMANY.

WANTED: Demos, live tapes & LP's of COC, Non-Fiction, Faith No More, Primus, Prong, Mordred, Mindfunk, Into Another, Toranaga, Amnesia, Atheist, Megadeth, Slayer, Metallica, Celtic Frost, Believer, Deicide, Benediction, Cancer, Carcass, Cannibal Corpse, Dismember, Ministry, Obituary, Over Kill, Death Angel, EXE, Bolt Thrower, Godflesh, Coroner, Iced Earth, Nuclear Assault, Kreator, Exodus, Type O Negative, Skin Chamber, Toxic, Carnivore, Grinder, Impaler, Master. I will trade or buy, so send your lists and prices to: Richard Brown, 56 Langcraigs Drive, Glenburn, Paisley, PA2 8SP, SCOTLAND. PS I have a list of 150+

DORTHE FROM DENMARK Get in touch with me, because I don't know your address. Damon, 9 Gainsborough Hill, Henley-On-Thames, Oxon, RG9 1ST, ENGLAND.

I'M a 15-year-old death thrasher I listen to death, grindcore, hardcore, speed, thrash metal. Favourites are: Anthrax, Death, Sepultura, Testament, Metallica, Obituary, M.Angel, S.Tendencies etc etc. My hobbies are: moshing, slam dancing, stage jumping, surfing. Dean Thomasset, 1467, Sarnia Road, Hillary, Durban, 4094, SOUTH AFRICA.

JESUS BUILT MY HOT ROD 21-year-old male wants to hear from male/female contacts from around the world, but especially from cool happening places such as Los Angeles, Seattle, New York, Amsterdam, Brazil and Australia. I'm well into bands such as Soundgarden, Nirvana, Prong, Red Hot Chilli Peppers, Hard-Ons, The Beyond, Alice In Chains, Ministry, Sepultura, Obituary, Carcass, COC, Public Enemy, Ice-T, Entombed, Excel, Suicidal plus loads more. Also anyone with anything to trade on Soundgarden. I would be glad to hear from you, especially American tour shirts from their recent tour over there C-ya. Ian Nightingale, 21 Morris Crescent, Ribbleton, Preston, Lancs, ENGLAND PR2 6BN.

HELLO THERE! I'm 17 and I'm into heavy metal. I like Damasutra (M'sia), Black Rose (M'sia), Search (M'sia), Wings (M'sia), Jon Bon Jovi, Scorpions etc. So your list gets mine. So write to me. I don't care if you're old, young, black, green, blue, ugly, beautiful, tall, short etc etc. I'll write back. No rip-off. So write to me: Montahar, No. 12, KG SG Teraban, Kuala Belait, 6180, Brunei, Darussalam.

ATTENTION EVERYONE! 18-year-old Italian girl loves Metallica and is lookin' for everything about them! (Tapes, photos, articles...) I'm looking for penpals and traders from everywhere especially from UK, USA, Canada, Brazil, Sweden, Finland, France, Germany, Spain, Poland, Japan, Australia, Greece, Eire, Belgium, Holland! Answer promised! Write to: Nicoletta Perotti, Viale V.Veneto 5, 28052, Cannobio (No), ITALY.

ENDANGERED SPECIES: Am I alone in the world? Does anybody out there still like bands like Savage, Diamond Head, Avenger, Budgie, Angelwitch, UFO etc. I'm male, 25 and lost in a country full of followers of fashion. Please help me! Everybody (male/ female) will be answered. I also want to trade stuff. Just one more thing: if you think that Sepultura are the only good band here, you are dead wrong! Nelson Bellenzani Filho, Rua Gonzalo Borges 77, Std, Amaro, Sao Paulo, SP-CEP, 04403, BRAZIL.

WANTED! GLAM! GLAM! GLAM! Want to buy anything on glam, audio, video, live recordings! Any glam bands!! Especially bands like Kerry Doll, Ruby Slippers, Sweet Pain etc etc. Write to: Shawn Lane, 1809 SW 28th, Oklahoma City, OK 73160, USA.

HI! I am a 14-year-old male into bands like: Slayer, Suicidal Tendencies, The Macc Lads and loads more bands. Seeks females between 13-16 to write to me: James Williams, 2 Barons Close, Flint, NORTH WALES CH6 5DQ. Photos would be appreciated! Please respond.

I AM OF THE DEAD TREE! I am a male, 18, long & blonde, of an Aussie up + coming band, the DEAD TREE + would like anyone in England to write to me, especially females 18 and under. I listen to Napalm Death, N.W.A., Kings X, The Exploited, Bolt Thrower, Nirvana, Anthrax, Carcass, VoiVod... all death, grind + thrash (except Megadumb!) & also an array of avant-garde, hardcore rap, true dance bands, such as EMF, KLF, Madonna & Prince, and think Satanism is a worn and tired joke that is swallowing itself up. It is such a morbid fantasy. I also enjoy reading, drawing, writing stories and poetry and of course playing music on my B.C.Rich guitar. Send your letters to: Geoff Towner, 9 Lennox Street, Northmead, NSW, 2152, AUSTRALIA.

MALE, 22, into stuff like Immolation, Sodom, Kreator, Sepultura, Morgoth, Entombed, Napalm Death, Numb Skull, Necrodeath & others. I'm looking for male and female penfriends from all over the world. Send photo if possible, all letters answered. If you have the same taste in music please contact: Jam The Bonebreaker, No. 11, Padi Malinja 5 Road, Senai, Baru Garden, 81400, Senai, Johor, Darultakzim, MALAYSIA.

I AIN'T THE KING OF THE WORLD but I'm a 16-year-old male into AC/DC, Metallica, Motley Crue, Skid Row, Motorhead, Iron Maiden and many more. I'm looking for penpals from all over the metal world. Please write to: Ran Friedman, Anna-Frank 2/A, Ramat-Gan, ISRAEL, 52526.

JAN CYRKA

Three out of three ain't bad!

For a man that has run riot with ZODIAC MINDWARP AND THE LOVE REACTION at the height of their infamous fame, and trod the boards in America opening for none other than GUNS N'ROSES, JAN CYRKA leaves behind any impressions of a Rock'n'Roll crazy with his gentlemanly demeanour.

For a man who's partied on down with Axl Rose, Slash and co, and appeared on *Top Of The Pops* toying around with young girlies in the back of a car for the promo of ZODIAC's "Prime Mover", this quietly spoken, thoughtful exponent of a Hull-based youth (despite the Polish surname) exudes the impression of slightly nervous (this is only his second ever interview), intense young musician, whose thoughts lie more with his own work than anything else.

Most people know JAN CYRKA as Flash Bastard, six-string hero with the LOVE REACTION, yet to retain this image does a serious injustice to JAN CYRKA the musician. For all the fun that was had during those heady dyas, that was then and this is now...

Now is "Beyond The Common Ground", CYRKA's debut solo effort (due out soon on Food For Thought), an instrumental affair that builds upon work he'd done for a cult biking film *Bloodrunners*, as well as utilising a skill that has lent itself to the recent *Irn Bru* TV ad (the one with the Heavy Metal music, which also featured ex-YA YA vocalist Sam Blue) and a forthcoming *McDonalds* ad (this time featuring risible Ronald as a guitarist). Indeed I once bumped into CYRKA as he made his way to a recording studio to lay down a jingle for *British Gas*.

But now were talking "...Common Ground".

"Personally I'd like to get some degree of success out of this," opines the guitarist as we munch our way through lunch at a local pub, the inane chatter of *Going For Gold* resounding out above our unfortunate heads! "It's also a trial run for what I want to do later as well. Obviously I'm going to do another solo album, but what I did with this one was to record everything myself at a friend's studio (the whole thing ultimately costing the ex-studio engineer a mere £1500). Real success with this would enable me to do the real thing, not to take anything away from this album though..."

Indeed, lend an ear to the aural inflection arising from the grooves of CYRKA's current opus, and you'll undoubtedly be impressed. Eschewing the Mike Varney (Shrapnel Records) approach of exchanging feel for technique, "Beyond The Common Ground" owes more than a little to the style of JEFF BECK (CYRKA's main influence) and the feel of STEVE VAI and JOE SATRIANI. No, it's nothing like the young Guitar Institute Of Technology chappies.

"I think I am going to appeal to other guitar players, but I don't really want to be lumped in with the Shrapnel kind of thing because I don't think that's what I'm really about," he muses between mouthfuls of meatballs and rice. "The way that they work it is that they've got a few spare days and they nip down and knock it all out. It's all theory.

"I'm not really like that, I see myself as more into the JEFF BECK category of things. For me it's the song more than anything else. There's a lot of guitar in there, but I'd have liked to have put a few more instruments in to allow it all to breathe a bit more. It might be hard work for some people to listen to, but I have made a conscious effort not to do any widdly-widdly bits. There are short bursts where I go for it but in general it's all melodies."

However good "Beyond The Common Ground" is, and it is very good, it remains an instrumental album. In the MTV age, such pieces of music could easily fall by the commercial wayside in the face of more compatible opposition.

"Well I'm just doing what I'm good at," he offers. "I could join a band with a singer, but it's not me really. If it does have limitations then so be it. When I find a singer who's a writer as well, then I'll start looking at that option for myself. I've no problem with melodies and stuff, but I'm a lousy lyricist!"

For the man who joined ZODIAC MINDWARP from his own band CYRKA, and proceeded to run riot with the likes of Trash. D Garbage (with whom he formed a band on leaving the LOVE REACTION), Cobalt Stargazer and Slam Thunderhide (who himself has since left Zode's crew!), "Beyond The Common Ground" is as removed from "Tattooed Beat Messiah" as the thought of CYRKA strumming guitar for Tom Jones (which he has also done) or working with Metal loony Max Gelt on MAX & THE BROADWAY METAL CHOIR.

"It is yes," he agrees. "But the ZODIAC thing was as far removed from what I was about at the time. I only got the job with ZODIAC because I was working in the studio where he was demoing and we camne from the same area. Oh and that I could play guitar."

And it was CYRKA's amicable split from the recently (and ironically) resurrected ZODIAC troupe that has led to the new album, a new band and a forthcoming tour and a highly contented CYRKA.

"I've got a bit of money, I've got a brilliant girlfriend and I'm working," he grins. "Three out of three."

JERRY EWING

SIEGE MEN

BRAZILIAN SPEED HEROES SEPULTURA HAVE JUST RELEASED A VIDEO CALLED "UNDER SEIGE" AND ARE ABOUT TO EMBARK ON A MAJOR UK TOUR. TIME ENOUGH THEN FOR GUITARIST ANDREAS KISSER TO UPDATE MALCOLM DOME ON THE CURRENT STATE OF PLAY

The question refuses to fade into the fabric. It will not be denied. It must be confronted. 'IF'. A terrifying word. A two-lettered totem upon which much of literature is based. And in this case, a guiding hand towards the inevitable confrontation. So, let's get it over with, eh? If SEPULTURA had been American, English, German or Swedish would they have been good enough to emerge from the plethora of Thrash Metal bands and make a name for themselves on a par with their present stature? Of course, there are two ways of looking at this. On the one hand, they would have been an even more formidable unit, given the encouragement and expertise they'd have encountered being brought up in the musical climates offered by any of those well-developed Thrash nations. On the other hand, maybe they were not good enough during their early days to have made the transition from 'Just Another Hopeful' to fully-fledged success in a competitive environment.

Take your choice, the answer is, as always, hypothetical. And probably irrelevant. But it does intrigue. In the same way that it continues to perplex me that any band could have made it out of the hopelessly poor (economically, socially and musically) clothing of a Brazilian culture. For here is a country rich in flamboyant heritage, coloured by the glorious triumphs of their soccer team, and also possessing one of the all-time great Formula One motor racing drivers in Ayrton Senna (not to mention the tennis wiles of Gabriella Sabatini). But Rock music? Aside from two enormous Rock In Rio Festivals in 1985 and 1991, the country has offered little to the world, not even a flicker in the chamber. Yet from this cocoon has emerged the salutory, sanguinary SEPULTURA - arguably the next neo-Metal band in position for major acclaim.

I eschew the term 'Thrash' deliberately, because as with all top quality bands, the SEPS have the ability to shatter the illusion of musical dimension and draw from all quarters of artistic endeavour, something Kisser is at pains to underscore.

"All four of us listen to a variety of music," the guitarist relates in a voice that lilts as if surfing over a fine bottle of red wine. "It could be Jazz, Hardcore, Blues, Funk, Classical, Indian. We have always been open to all manner of influences, and when we rehearse we'll try anything out. As a band, SEPULTURA has to be free to do our own thing, and not to be restricted by what others see as our 'style'. Who knows, next time around we'll even put in a Brazilian influence!"

For Kisser and his cohorts (Max Cavalera - guitar/vocals, Igor Cavalera - drums, and Paulo Jnr. - bass), the past lies strewn as if no more than a multi-stained dream of hopes, ambitions to savour. They have come a long way since those early days in the mid-'80s of trying to emulate their heroes in the US and other parts of the world, driving Metal deep into the roots of a country that had hitherto been an unknown quantity even for established HM acts.

"In the beginning a lot of people thought we were a joke. They couldn't understand how we could play such noisy music and have long hair. Beforehand, there were no Brazilian Metal bands. But at the time we started in Belo Horizonte, there was also VULCANO in Sao Paulo and DORSAL ATLANTICA in Rio."

I have always been fascinated by pioneers. The spark that ignites a bonfire of creativity. What precisely made SEPULTURA as a band and as individuals sufficiently different not only to start up a Metal band, but also to take the bold step in Brazil of singing in English and not in their native Portugese, the former being a language they must have been distinctly unfamiliar with at that point? Perhaps there is no real explanation. It all rests in the fact that the whole is greater than the sum of the parts. There are elements which even the band themselves cannot readily explain (luck, for instance, will have played an important part in the process), and Kisser's readily naive explanation does no more than pierce the surface.

"We always had the idea to sing in English; our major influences all came from America and Europe. We also had the desire to play outside of Brazil and to be a fully professional outfit. And now that we have succeeded a little bit, a lot of bands back home in Brazil are adopting the same attitude as us. They now have faith in what we are doing."

Whether SEPULTURA turn out to be a one-off entity to emerge from Brazil, or whether others have the ability to follow suit remains to be seen. What *is* unequivocal is that their success has turned the spotlight on the local scene as never before, with fans and labels alike all scrambling to assess and weigh the talent available in that huge country.

"People in Brazil generally like the fact that we have opened the door for other local bands. And fans in Europe and America are now more disposed towards checking out bands over here. I suppose there might well be a lot of Brazilian bands making inroads on the international scene. The bands to watch out for in particular are RDP (signed, as are SEPULTURA, to Roadrunner), DORSAL ATLANTICA, who are good friends of ours but completely crazy - they're weird! Then there's VIPER, who have just released an album, and HAMMERHEAD, who are a demo band at the moment. And that's just the beginning. There will be a lot more happening in the next year or so.

"In general, I think people in Brazil like the fact that we have opened up the door for local bands. Of course, there are a few who don't like us at all, but that's just down to jealousy. In general terms, there are lots more Brazilian youngsters being encouraged to take up playing music than ever before. Now it isn't football genius Pele who is the inspiration, but SEPULTURA! Ha!"

The speed at which events have moved for this fine band would have devoured and devastated most others. But there has always been a level-headed, mature sense of interaction between SEPULTURA and their fates. They have allowed the natural interia of movement to guide them, being prepared to go with the flow on all counts and situations. Maybe this has more to do with their success than anything else associated with them. Certainly Kisser is fully aware of the manner in which the band's career has developed.

"We are taking everything at our own pace, gradually playing in bigger and bigger venues. In London, for instance, we started off at The Marquee, then graduated to the Hammersmith Odeon. Now we are playing at the

ANDREAS KISSER

Pic Stuart Taylor

Brixton Academy in April. I suppose that the biggest step we made happened about three years ago when we put out the "Beneath The Remains" album. At that point we played outside of Brazil for the first time. Since then, things have occurred very fast for us, but we feel able to cope with the pressures that this inevitably brings".

Now comes arguably the most crucial stage of their career. At the moment, there's a belief with many people that SEPULTURA are riding high on the crest of a wave they may have created, but have since had little to do with controlling. The fierce forward thrust of their career since the release last year of "Arise" has indeed taken them further into the unknown, yet currently the band can do no wrong. They are seen as the new darlings of the Metal world, each musical statement greeted as if a missive from the fist of immortality. And certainly the past year has been a whorl of activity for them - Rock In Rio (playing before well in excess of 100,000 fans, on a bill alongside such luminaries as GUNS N'ROSES, MEGADETH, JUDAS PRIEST and QUEENSRŸCHE), headlining the prestigious Hammersmith Odeon, selling out shows in America, cover features on many international magazines. SEPULTURA can indeed do no wrong at the moment. Of course, there will come a time when the laser beam of a backlash will threaten to wipe out all they've achieved. But for the moment, the band should be allowed to savour deserved acclaim. And such is their fortune at the moment that even Kisser's recently broken arm failed to halt a late '91 drive into Europe that saw them play shows alongside MOTÖRHEAD, KREATOR and MORBID ANGEL, to name just three. It was a risk taking off without Kisser's incisive guitar thrusts, but one that worked.

"I broke my arm jet skiing. I'm not so good at it, and I fucked up - it was as simple as that! I needed pins in my arm and was in the hospital at the time the tour was supposed to happen. We discussed what we should do, and it was felt by all of us that the tour was far too important to cancel. So we asked a guy called Silvio Golfetti from KORZUS to stand in for me. He picked up the stuff really quickly over a period of two days' rehearsal. He's a good friend of ours, and everything worked out very well indeed. It was my first time out on jet skis, and my last. I think I'll give up sport and concentrate solely on music - that's a lot safer!"

Immediate plans call for the band, with Kisser back in harness, to follow their forthcoming two month tour of Europe with a long overdue return to the road in Brazil, for another two month trek.

"We haven't played live here for ages, so we are planning to take our show back on the road in Brazil, possibly with a promising local act in support. And then we'll start thinking about our next album.

"We aim to take our time with this one, because it is so important. We have already started to work on material, but we aren't rushing anything. In fact, we probably won't even begin to record until the end of the year, to ensure that we have the best quality material available. At the moment we have no idea in which direction the music will go. All I will say is that we do intend to experiment next time out. I think we'll take some of our inspiration from METALLICA, in that they have become so

TALITY

PAULO JR.

Pic Stuart Taylor

progressive in their approach and have influenced almost every band in the world.

"As a band we have to be free from all constraints, to pursue whatever we wish. We are not afraid to try anything, and I think all *true* fans of this band appreciate our stance. They trust us to do our best whatever the circumstances. They know we won't let them down.

"I don't really think you can now call us 'Thrash'. We are a *Metal* band. Sure, we started off in the Death Metal style, and both of our first two albums (viz, "Bestial Devastation" - 1985, and its successor "Morbid Visions", released a year later) fitted into that category - indeed, they were the first of their type to come out of Brazil. But since then, we have got a lot more individual.

"As far as the producer on our next album is concerned, I'm not too sure who we're gonna use. For the last two releases we've been under the guidance of Scott Burns in Florida, but I don't know if we'll hire him again. It depends on what direction the music goes. Besides, maybe after two albums it's time for a change anyway."

But, whilst on a musical and creative level, the choice of producer would seem to be crucial, at least as important from the business standpoint is the label for which the band will record. Rumours have been constantly circulating for months suggesting that Roadrunner were prepared to let the band go, if any label were interested in buying out their contract. Obviously, this is a logical move for the Independent label, allowing the band to move into a bigger sphere, whilst Roadrunner retain the rights to their back-catalogue, a deserved reward for all the effort put in on SEPULTURA's behalf. In many respects, this will be seen by Metal fans as yet another example of a comparatively small yet influential label doing the hard work of establishing the band, before a mighty corporation home in and pick up on the buzz. So, are the SEPS about to trade Indie credibility for major scrutiny? Kisser suggests that the band are drifting very much in this direction.

"I think we will sign for a major label for the next album - at least in certain parts of the world. However, we might well still have a connection with Roadrunner Records in Europe. The thing about signing to a big company is that we will get greater facilities to record and so forth."

Whether moving to a big label from the comparative nestling of a small company is to SEPULTURA's advantage remains to be seen. Some bands thrive on an intimate environment, others require the impetus of a giant corporation to spread their wings and take to the air.

Whatever, whoever gets the prized signature of the foursome whom many believe will be the next giant international neo-Metal act will find that, lyrically, the next album is rather less tied to strict reality paradigms, moving more into the realms of fantasy.

"Max and I write the lyrics and we're gonna get a little more mystical next time out. But that doesn't mean we're abandoning our link with the political stuff that has been a constant on our other records. After all, we live with the horrors in Brazil every day, in the streets and on TV. But we are just expanding our horizons, taking in different ways of life around the world.

"You have to understand that the economy in Brazil is still really bad, as it has been for ages now, and that obviously carries through into our song-writing. How can you not be affected? Hospitals are closing all the time because they don't have the money, and there is corruption throughout the government.

"If I ever made a lot of money, then I'd certainly like to do something to help out in Brazil, although I'm not sure exactly how it could be done. Brazilian people are generally poorly educated and have limited access to sources of information. Just by acting differently, as we do, you can have an impact and make people aware of what is going on outside of their own world. But if I ever had the chance, then I'd like to do something to help educate Brazilians."

Perhaps it is this acute awareness of political and social upheaval that has persuaded SEPULTURA to record a cover version of the song "Drug Me" by the DEAD KENNEDYS for a forthcoming compilation LP of KENNEDYS covers called "Virus 100" and due out through Alternative Tentacles during late March/early April. Joining the SEPS (who produced this version

MAX CAVALERA

Pic Nick Matthews

SEPULTURA (L-R): PAULO JR., MAX CAVALERA, ANDREAS KISSER and IGOR CAVALERA

Pic Nick Matthews

themselves in Brazil) on this record are the likes of FAITH NO MORE, NOMEANSNO, ALICE DONUT and (probably) NAPALM DEATH. And with a highly anticipated UK tour in the frame, plus the release of their long form video, "Under Seige", just achieved, the prospects for SEPULTURA would certainly seem to be bright indeed as 1992 unfurls its embryonic energy onto a tired world. But in the midst of all this positivity there rests one dark shadow: the spectre of SLAYER.

It's no secret that Tom Araya and his troops have long held SEPULTURA in contempt, accusing them openly on occasions of plagiarising their back-catalogue and style. Indeed, things seem to come to a rather unfortunate collision at the Foundations Forum in Los Angeles late last year. Both the bands were nominated in the 'Best Thrash Metal Act' category at the awards ceremony, a situation that apparently led to implied threats from the elder statesmen of the Underground scene that should the award be given to the (comparatively) young pretenders, then they would don their "Dead Skin Masks" and walk from the hall! As it turned out, MEGADETH were given the honours, which seemed more like an act of diplomacy on the part of the organisers than anything else. SLAYER's animosity towards their younger brethren doesn't seem, however, to be mutual.

"I don't understand why exactly SLAYER don't like us. I have never met any member of the band; moreover we are all fans of their music. I'm very disappointed that they talk so much shit about us! Maybe it has something to do with jealousy on their part? I dunno. Musically, they certainly influenced us in our early days, but now? I think we are quite different to them. I have to say that whilst I respect them as musicians, that's as far as I go!"

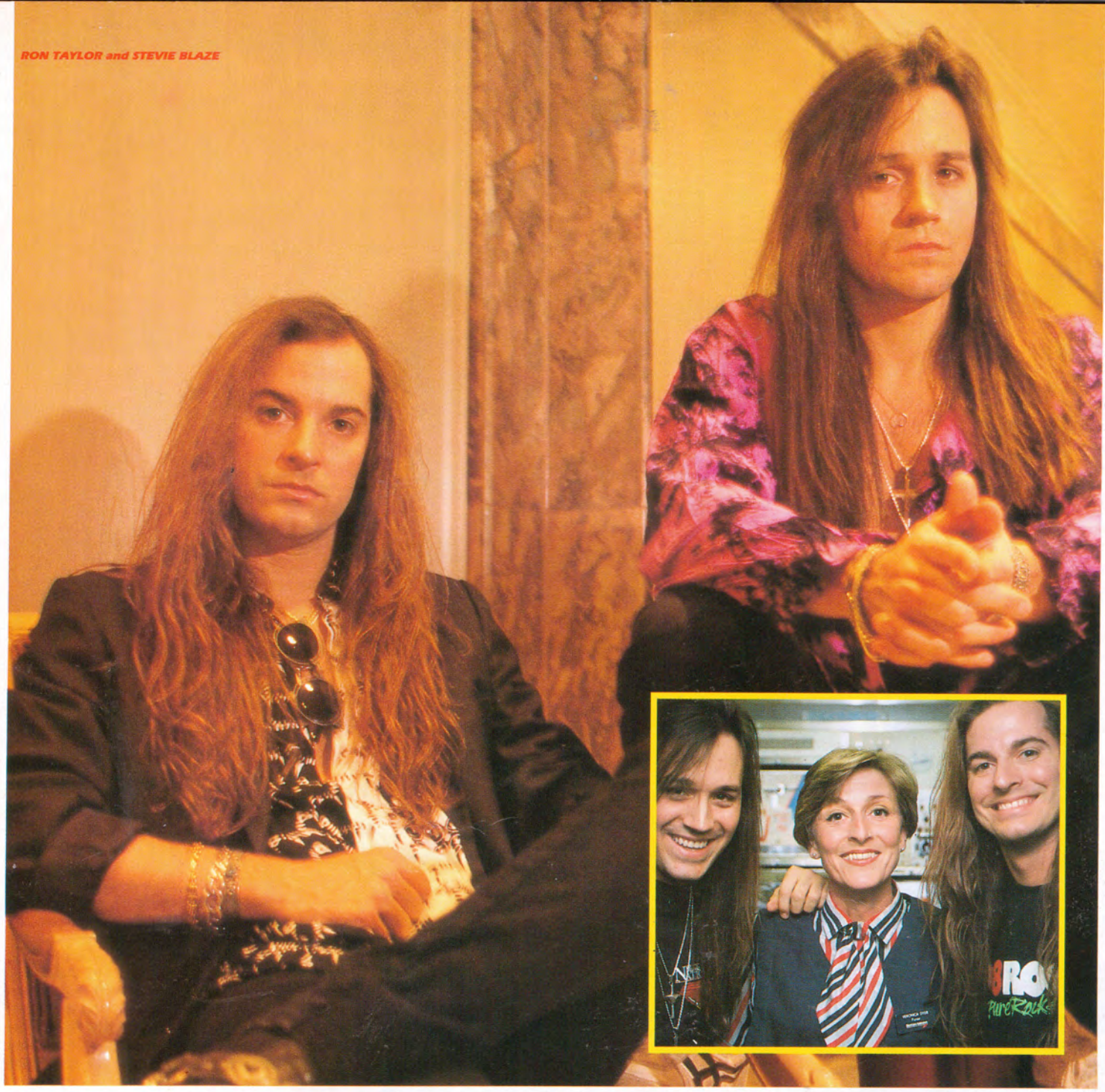
However, dealing with diatribes from other bands is very low down on the SEPULTURA list of priorities. For, they face perhaps the most crucial point of their career to date within the next few months. And once touring is completed, the band will temporarily relocate to Phoenix, Arizona (where their management, equipment and road crew are housed) to prepare for the next aural assault. And Kisser, for one, doesn't rule out the possibity of a permanent move out of Brazil, "If we felt it would do the band some good." All of which is slightly sad, because as Kisser himself is only too aware, Brazilian football (once the finest in the world) has suffered from a drain of their finest talents to European leagues, "Leaving behind just the shit for us to watch." This has done the Brazilian soccer scene no service at all; a similar move by the country's most celebrated Metal act (albeit for good reason) might well have an adverse effect of the music scene out there.

At this point in time SEPULTURA aren't *just* a fine Metal band, they are true pioneers. They are inspirations for many kids scuffing hopeless lives against the harsh surf of poverty. I, for one, hope that they can achieve all their ambitions without recourse to taking the first available flight out of Brazil! ■

IGOR CAVALERA

Pic Stuart Taylor

RON TAYLOR and STEVIE BLAZE



Pics Nick Matthews

FLYING HIGH AGAIN

To be honest with you, when I started this job not for one minute did I ever envisage myself actually conducting an interview a good 30,000 feet up in the air in a tube. Yet here I am, sandwiched inbetween LILLIAN AXE boys Ron Taylor and Stevie Blaze on a flight back from Germany, having a good old natter and attracting more than enough attention from the stewardesses, one of whom insists on telling the pair just how much she loves America.

Taylor and Blaze take everything in their stride, handling proceedings with good-natured aplomb, yet they too have never been interrogated in such a manner. Oh well, if Germans will insist on sticking resolutely to their schedules!

The air of ease in which we carry out proceedings is all the more amazing when you consider that aside from the constant stream of, *"Would you like something to drink?"* or, *"Is there anything I can get you?"* from the attendant stewardesses, Nick 'Junior Donut' Matthews, who is to diplomacy what Colonel Gaddaffi is to telling the truth, is insisting that it's a good idea to take lots of photos as we parlez.

Give the guy a break, take him abroad, and you can guarantee that this boy will end up making a nuisance of himself. Later, he's seen offering his photgrpahic services to the pilot as he tries to land the plane. Some people, huh!

As for LILLIAN AXE, the reason they're venturing forth to these shores is because of a new album they've got coming out on Music For Nations (through Grand Slamm in America). "Poetic Justice" is a fine piece of work, echoing the classiness that made "Lillian Axe" and "Love And War" such attractive propositions and that still makes Kelv Hellrazer go weak at the knees.

But if you bear in mind that "Love And War" surfaced on MCA just over two yaers ago, the boys have been quiet for too long.

"After "Love And War" came out, about three months later we got the official word that MCA weren't going to do anything else with the band," announces guitarist

LILLIAN AXE MEN RON TAYLOR AND STEVIE BLAZE ARE CORNERED 30,000 FEET UP IN THE AIR BY JERRY EWING, WHILST NICK MATTHEWS INSISTS ON AN AIRBORNE PHOTO SHOOT!

Blaze. "We just went back into the studio to do some demos and basically just cleaned up house."

Cleaning up house meant saying goodbye to drummer Danny King and bassist Rob Stratton and welcoming in new boys Gene Barnett (ex-DIRTY LOOKS) and Darrin Delatte, both of whom play on "Poetic Justice".

"We'd just go into the studio and work on a batch of songs, and we toured for about eight months," continues Blaze. "We just spent time solidifying the unit, getting to know each other and re-grouping. We got rid of every bad aspect about the band, just building up a real positive vibe.

"At the beginning of last year we started thinking about who we were going to go with label-wise. We showcased a few times and in April we decided to go with Grand Slamm. By May we were in the studio recording "Poetic Justice". We spent 67 days straight recording and mastering the album and then we went straight back out on the road, which brought us up to Christmas. We had a bit of time off and then the day after Christmas we went back out on the road and did a week-long tour and then Ron and I started out on this promotional tour. We did three weeks in America, and we're doing a week here in Europe. So we really haven't been that quiet."

Despite having had a copy of "Poetic Justice" for almost five months, it has only just seen the light of day in America, and will follow here at the end of February. The response Stateside would seem to be most favourable.

"Oh yeah," agrees Ron. "Within three weeks we've already sold more copies of "Poetic Justice" than we ever did with "Lillian Axe" or "Love And War"."

"We completed the album in the Summer, but because we were new to the label we decided to work out a strategy in which we could build everybody up to the new album," explains Stevie. "They've been working radio and stuff and sending out advance tapes. And in November we put out a compilation of our first two albums (titled "Out Of The Darkness Into The Light"). A lot of people loved "Love And War", it kind of became a cult classic, so it was a pleasurable challenge to do a record people would accept this time round."

"I thought "Love And War" was a real high point for us," adds Ron. "A lot of people were pissed off with MCA for not doing anything with that album. So I was really looking forward to seeing what people thought of "Poetic Justice". A lot people seem to like it even more than "Love And War". The response has been overwhelming."

There's no denying that the new AXE opus is as solid a melodic Rock album as you're likely to hear all year.

"We're not going to re-invent Rock'n'Roll," states Blaze. "But what we can do is carve a new approach to Hard Rock music, where you can be really diverse and still maintain your power."

Such sentiments hold up in the face of cuts like "Innocence" or "True Believer". Melodic, powerful, classy. Adjectives that have been used to describe LILLIAN AXE since they first released an album back in 1986. But it is only now that they seem to have any chance of reaping the rewards for their hard work.

MCA, to whom the band were signed, handled LILLIAN AXE in an even worse manner than they did NIGHT RANGER, acting for the most part as if the band didn't exist. The *Music Cemetery of America* strikes again!

"We never heard about how bad MCA were with Rock music, until we started getting pushed around and then ignored," explains Stevie. "We were one of the first Rock bands on the label, although I recall now that NIGHT RANGER were going through a rough time when we signed. But we were being told that MCA hadn't really done anything with Rock music, but they really wanted to start.

"I don't know what it is with that label. They really have the ability and ammunition to make a Rock band work, if they try to. There's just no commitment."

"I think our A&R man left soon after we were signed, so we were left with no A&R at the label," Ron points out, echoing a story heard time and time again in America (indeed, check out this issue's UNRULY CHILD interview for a repeat of such circumstances). "Fortunately, we persisted against that, and I hope we're an inspiration to other people, not just in music but in all walks of life."

So from getting lost in the corporate clogs of MCA, the band now find themselves on Brian McEvoy's Grand Slamm label.

"Brian McEvoy was as eager to sign us as we were to be successful," explains Stevie. "He was also a big fan of the band. And, he does not stop working. He gets in the office early in the morning, gets home late at night, has no social life. The poor guy, I hope we make him a lot of money."

Being an independent label in America, what is Grand Slamm's standing?

"IRS is the mother label to Grand Slamm in America," explains Stevie. "Capitol then distribute the label in America, and they're like second behind WEA. They're doing a great job pushing the album to the shops. And I've heard nothing but good things about Music For Nations over here, so it looks like we've got a really good team working for us all round."

The album title is, according to Stevie, *"very obvious"*

Ron adds: "For us, having an album out is justice enough right now. The fact that the single was at 44 in the Top 60 AOR tracks and the week that the album came out it was the best song debut in the country. It was No. 28 in the *Billboard* Heatseekers, which is the hottest new acts chart. To me that's a pretty good start."

Such positive idealism is also reflected within some of the band's lyrics. Tracks like "The Promised Land" and "She's My Salvation" echo an almost religious imagery.

"It's not to be taken as religious or positive," states Ron. "A lot of people say that, but look at OZZY OSBOURNE. To me his lyrics are just as religious or spiritual as ours are. He talks about God and stuff, even back in the old SABBATH stuff."

"I don't know, maybe it's the best way to be positive," adds Stevie. "To be verbal about it. But then again that's why we put the old lady, Lillian, on the front cover, so people don't think we're preachy or a white Metal band. We're far from that, we're definitely no angels.

"The guys in this band do some of the hardest partying I've ever seen in a long time, but they're smart about it, you know. You get people who drink to enjoy, or you drink to drown your sorrows. These guys just like to enjoy themselves. Hanging around with the crew and it's like you've got 12 frustrated comedians always fucking about.

"But at the same time, when you cut through all that stuff you'll also find people who are very serious and dedicated to their music. When you get to know the guys in the band, I think you'll find they're all pretty down to earth."

So how does that down to earth attitude counter the fact that LILLIAN AXE are hardly what you could describe as the latest *in* thing?

"Well to me, the Seattle thing, you know bands like SOUNDGARDEN and NIRVANA, is pretty much like the LA thing," opines Stevie. "Before that there was the Disco thing, or the Country thing, or the Glam Rock thing or whatever. But quality always stays around. Look at the Number One in America at the moment, GARTH BROOKS. He has nothing to do with the Seattle thing. And look at QUEENSRŸCHE, they're from Seattle but they don't sound like that Seattle scene. There's nothing wrong with those bands though, and they deserve the success that they get. They're good, but that's not what all music is about!"

How did LILLIAN AXE feel about being called, as they have in the British press, a dated commercial Rock band?

"Let's put it like this," muses Ron. "There are certain journalists I'm sure, who think that by saying nice things about whatever's trendy...Well they do it for instant approval, just because everybody else thinks it's the flavour of the month."

"In other words," adds Stevie, "they're afraid to have an opinion themselves. In that case they're not very good journalists in the first place. Especially to call us dated! The way we're approaching Hard Rock right now is totally different to everybody else. We're not scared to be diverse, we're not afraid to put an acoustic guitar in a heavy song, we're not afraid to be melodic. Our music is powerful, it's in-your-face all the time, even on the ballads."

You can make your own mind up when "Poetic Justice" hits the streets. Anyone who's already delighted in the bands first two albums will undoubtedly be impressed. Keep your eyes peeled for a tour later in the year too.

The AXE will fall, and justice will be done! ■

DARRIN DELATTE and JON STER

Pic John Ricard

Come the

The juxtaposition of John Cleese and Joey Compost mightn't be the most curious for staff in a busy London hotel to behold on a Monday morning, but for idle hacks with time of their hands there's possibilities aplenty for the imagination. Cleese, probably the funniest streak of piss ever, is in for a spot of early lunch, lurching his nine-foot frame into the restaurant with just a faint suggestion of a Silly Walk. Compost, in town with his band Eurovision, sorry EUROPE, is mincing around the corridors like a big girl's blouse.

Strange, isn't it, how you can suddenly get the urge to call someone over, place one hand on their shoulder, and then with a terse "Let me explain..." jab your forefinger knuckle-deep into their left eye socket?

Upstairs, suited and booted on the sofa of a rather sumptuous suite, GARY MOORE is oblivious to all this. After all, having never been a member of the *Monty Python* team his relationship with Cleese is a little distant to say the least, and these days he'd hardly share a pigeonhole with Compost either. Not comfortably anyway. For GARY MOORE, the dizzy days on Metal's merry-go-round are well and truly over.

The truth is, if, spiritually speaking, GARY MOORE 'came home' with his last record - a homage to the inspiration of the Blues - then his new album finds him bolting the door shut and reclining in front of the fire with a steaming mug of Horlicks. He may have been a little worried about how some fans were going to react to his last album "Still Got The Blues", but the fact that it has currently sold 270,000 copies in Britain alone - his biggest-selling record to date - not to mention going platinum in territories like Germany, Japan, Australia, Sweden and Holland, means that he can totally relax about exploring the most natural avenue of his music to the full.

"After Hours" is the sequel to "Still Got The Blues", slightly more soulful and '60s-sounding due to the inclusion of The Memphis Horns brass section on a number of tracks, but nonetheless full of the flavour of the Blues and thoroughly convincing in the bargain. Once again ALBERT COLLINS pokes his head round the door, the legendary BB KING also drops in for a quick vocal/guitar duet, and there's the familiar scattering of cherished standards alongside MOORE's originals to get your chops around. GARY's well chuffed with it, and not at all thrown by the suggestion that the new record might simply be seen as an easy-money follow-up to the last.

"There was no real pressure on me to do another Blues album," he shrugs, "it was the kind of record I wanted to make anyway. After years of playing in a certain way and being described as a certain kind of player I wanted the freedom to go back and please myself for a change. "Still Got The Blues" was just me pleasing myself really, and if I sold a few records in the bargain then that was a bonus. I certainly wouldn't go back to playing Heavy Metal..."

Wot? Never?

"No. I just haven't got any interest in it. I mean, I think I was already growing out of it when I did "After The War" - I was just tired of playing Heavy Rock songs, the clichés, the cartoon-type image of it all. I'd rather simply play some music now and not have to worry about what image I'm supposed to have or whatever. At the end of the day I'm a musician and not some comic book character, so that's that. I don't ever want to play "Victims Of The Future" again!"

GARY reels back with a machine-gun laugh that's always been irresistible. His honesty has always been endearing, his integrity without question. Critics might say he merely jumped on the Blues bandwagon of a couple of years ago and will stay there until it falters, but the more perceptive must agree that it was more a matter of coincidence than design.

"There was nothing shrewd about it," says GARY,a true blue-blooded male. "I will admit that I do have a feel for things and that I did feel that the Blues would come back into vogue one day, but it wasn't a studied thing on my part. In fact, I think it was the honesty of the record that people appreciated, coming as it did right in the middle of the kind of bullshit that comes out of America these days. And that gave me a lot of faith in

hour...

...COMETH THE BLUES GUITARIST! MARK PUTTERFORD DISCOVERS THAT GARY MOORE IS FED UP WITH HEAVY METAL AND INTENDS TO PURSUE THE BLUES FULL-TIME. AND HIS NEW ALBUM, "AFTER HOURS", ISN'T A PLEA FOR AN INCREASE IN PUB HOURS!

it, I felt really good about people accepting the Blues thing from me.

"It really is nice to be responsible for bringing something as important as the Blues to a younger audience's attention. On the last tour I had people of all sorts of ages at the shows - kids with their fathers, teenage Metal fans, even really old people. At one show I looked down into the audience and saw this old lady of about 70 looking up at me! I felt like saying to her, 'Sorry luv, DEEP PURPLE's next week!'"

He may have been around almost as long as Jon Lord's moustache, but GARY MOORE isn't, in fact, yet one of Rock's Fab 40s. Indeed, at 38 he's got to be one of the youngest Blues *veterans* around, an observation met with a typically sharp riposte.

"Well," he cackles, "it's better than being a 38-year-old Heavy Metal guitarist! I mean, you really ought to be 18 for that. I was into having hair down to my bollocks and playing as fast as I could 20 years ago, but I've been through it all, so why go back and do it again? If you think about it, I was doing all the guitar heroics before most of the kids today were born, so I've been there, done it. Besides, I'd look bloody stupid in a pair of spandex trousers at my age!"

Certainly, elegant 'whistles' are more the mark today, topped with a tidy haircut and a whiff of expensive French aftershave; a touch of the ERIC CLAPTONs if you will. But if sartorially GARY MOORE has come a long way since the days of leopard skin drainpipes and glittery baseball boots, the real irony is that musically it has been a step backwards which has forged his latest step forward.

"That's exactly right," he nods, "it was back to the drawing board, start again. The joke about "Still Got The Blues" was that songs like "All Your Love" I was playing when I was 13, 14. I'd gone through all these bands and musical styles, and here I was, full circle. If I'd had the technical ability and know-how, I could've easily recorded "Still Got The Blues" when I was 14!"

As it happened GARY merely *felt* like he was 14 while recording it, mixing with boyhood idols like ALBERT KING and ALBERT COLLINS, and rekindling an almost child-like enthusiasm to learn from the masters. On the ensuing tour with the two Alberts as guests he grew to understand the importance of putting less notes into a solo, of easing off in the right places in order to use dynamics to fuller effect, and "After Hours" is testament to that, being a bit more laid-back than "SGTB". Ol' White Knuckles would seem to have become Ol' Blue Knuckles...

"There are some points on the new album where I'll let the guitar drift almost into silence before before coming back in with a bang, and that was from watching those guys play. There's still a lot of energy in my playing, and when we go out live of course I'll be letting off steam like always, because you can't play stuff like "Oh Pretty Woman" or "Cold Day In Hell" (the new single) without a certain amount of aggression. But this time I do feel I've got the advantage of knowing how to lay back a bit more, and that gives my playing a little more maturity I think."

Another noticeable difference is the Stax sound of The Memphis Horns, a legendary brass section used on many '60s Soul records, deliberately chosen by GARY to lend "a kind of ALBERT KING/OTIS REDDING-sort of sound" to the record. It definitely works, affording GARY the chance to claim that "After Hours" does at least find him moving on from the last album.

"This one's less of a *Rock* record with a *Blues* flavour and more of a *Blues* record with a *Rock* flavour," he explains. "The last one still had a lot of stuff on it that was left over from the previous stuff I'd done, whereas by the time I came to do this one I'd cleaned all that out of my system and was able to make a fresh and positive move forward. Plus, there's more original material on this one (*author's note: the only four covers being LITTLE MILTON's "The Blues Is Alright", DUSTER BENNETT's "Jumpin' At Shadows", JOHN MAYALL & THE BLUESBREAKERS' "Key To Love" and "Don't You Lie To Me (I Get Evil)", which was written by HUDSON WHITTAKER and later recorded by ALBERT KING and CHUCK BERRY*), which obviously meant I could put a lot more of myself into the material."

In the main the material was recorded in America and France - Paris to be exact, GARY's explanation as to why, like the title track of "SGTB", tunes like "Nothing's The Same" on the new LP sound suspiciously like "Parisienne Walkways" ("When you're in that city you can't help but slip into that mood!"). But it was while recording in Connecticut that ALBERT COLLINS got involved in playing on "The Blues Is Alright", and again in the States that BB KING finally got in on the act.

"He's someone I've admired for a long time," says GARY of BB, "and of course I jumped at the chance to work with him. It took a while to put together, but when we did meet up we did a vocal duet on "Since I Met You Baby" and it came out real well. BB just turned up, tuned up, and we got straight down to business. We did it really quickly and it sounded great, really natural."

BB KING, ALBERT KING, ALBERT COLLINS, COLIN KING, BB ALBERT, KING BB... GARY MOORE seems to have worked with them all on this Blues pilgrimage. And what with a wealth of material like "Still Got The Blues", "King Of The Blues", "Midnight Blues", "Story Of The Blues" and "The Blues Is Alright", might he not just get everyone together on one album, call it "Look, I Really Have Got The Soddin' Blues, Alright? So Just Piss Off!" and be done with it?

"Yeah, I thought of getting all the great Blues players together this time around," he smiles. "Have someone different on each track and really go to town with it. But then I thought that'd be going too far too soon. I'll probably use that idea with the next album.

"As for titles, don't think I haven't thought of all the different things we could use! Bob Daisley said I should've called this one "Still, *Still* Got The Blues"... and I almost did! Oh well, maybe next time..." ■

FM (L-R): STEVE OVERLAND, ANDY BARNETT, PETER JUPP and MERV GOLDSWORTHY

FM ARE CURRENTLY DOING THE BUSINESS AROUND EUROPE AND HAVING A JOLLY GOOD TIME OF IT TOO. JERRY EWING (WORDS) AND NICK MATTHEWS (PICS) JOIN THEM FOR A DRINK OR TWO

It's five o'clock in the morning and FM guitarist Andy Barnett is riding a floor polishing machine across the lobby of Munich's Marriot Hotel, to the amusement of those who've lasted the pace on a night of severe loogering. An hour later he's trying to wake up one of the photographers who's journeyed out to cover the band's first ever headline show on German soil and fallen asleep making a phone call. The hotel staff are not particularly impressed.

That show was, quite simply, one of the finest the band have ever played. As you do, everybody is in such high spirits after the event that the race is on to consume as many spirits as we can when we hit the hotel bar. Vocalist Steve Overland, a man who doesn't often stretch his vocal chords with the demon alcohol is enjoying more than just a half of lager, whilst the damn near teetotal Merv Goldsworthy is downing Pina Coladas like they're going out of style."

"I like the taste," he explains between gulps.

In equally celebratory style I'm trying to remember the words to "Mack The Knife" without success, so I just growl the tune to anyone who'll listen, and Nick Matthews, who was drunk when he turned up at Heathrow Airport before we flew out is, quite simply, a mess!

For a band who've just released their first album for nearly two-and-a-half years, and haven't set foot on European soil for nearly as long, things are looking good. They've finished off a tour with Rock'n'Roll grand-dads STATUS QUO, and picked up on the more credible EUROPE tour with equal success.

Tonight they've played Munich's Nachtwerk, a venue in size somewhere between The Marquee and the Astoria, to rapturous applause from an impressively-sized crowd.

A few hours earlier things didn't look to be going as smoothly. An in-store acoustic set ends up looking like it was an out-take from *Spinal Tap*, and the band are less than pleased despite the fact that they get to run through "Rocky Mountain Way" (Andy Barnett's choice) and new single "Only The Strong Survive". By the time I collar Steve Overland and Merv Goldsworthy prior to showtime, they've relaxed a little.

"We didn't realise we've got as many fans over here as we have," reminisces Overland. "We haven't been over here for so long. We could still do with a few million more."

"It's been a real challenge, too," adds Goldsworthy. "STATUS QUO fans really only like STATUS QUO, but by the end of our set we'd be winning them over. That's as good as anything to us."

"Yeah, if we played with EUROPE people would know us because we're the same kind of band as EUROPE," points out Overland. "To a point it's the same kind of audience."

A lot of people who want to see FM do well felt that the STATUS QUO tour was a step in the wrong direction.

"Yeah, we know," admits Steve.

"People don't realize that if we go on tour with BON JOVI or EUROPE in England, if their fans don't like us they're never going to like us," points out Merv. "Those people know about us. QUO fans may have heard about FM, but don't actually know what we sound like. That's why we did it. We want to get to people who don't necessarily know us. It's not a challenge to support BON JOVI."

"Wrong or right, whichever way you look at it, we were playing to 900,000 people overall with STATUS QUO," adds Steve. "Most of them haven't got a clue who we are. To reach even a minority of them is going to help our cause."

Another factor affecting FM's cause is the absence of keyboard player Didge Digital (alias Phil Manchester), who hasn't been around since the end of QUO's British tour (on the current tour ROMEO'S DAUGHTER man Tony 'Slim' Whitman is covering the role admirably before the band look for a more secure replacement). But what happened with Didge?

"Didge's role in the band was becoming less and less," starts Steve.

"We wrote "Takin' It To The Streets" as a three-piece anyway," points out Merv. "Me, Steve and Pete (Jupp - drums)."

"Didge was a complete cunt," states Merv. "He dropped us right in the shit. We'd booked 50 shows. We'd done 24 of them and he wanted out. I went up to him at the back of the van and asked him why he wanted to leave and he said it was because we were driving too fast between gigs. That sums the guy up! I said to him there must be more than that!"

Steve adopts Didge-like voice and states: "He said, *'I've done this tour, the next leg I want £100 more than I'm getting'*. He thought because it was Christmas time he'd got us.

BACK *on the* STREETS

He tested the water and ended up in the shit, he didn't think we'd turn round and tell him to fuck off."

"With Didge on the QUO tour we were like a four-piece with a keyboard player," points out Merv.

It must be said that for a long time, despite being an interesting visual member of the band, Didge had looked at odds with what was going on. The pair clearly agree.

"He just wrote the keyboard parts, he never helped write any songs," protests Merv. "When we put out "Heard Through The Grapevine" single, he asked me why we were doing it. I told him it was to promote the new album and he said, *'You already tried that with the last album'.*

"We backed him up for a long time. He's a good keyboard player, there's no doubt about that, but he thought no-one could just walk in and take over. Tony's proved him wrong."

But the band had given the errant Digital a solo spot on the "Tough It Out" tour. Had that not built up his ego somewhat?

"No, because at that point we really had to push him to get involved," retorts Overland. "You can't have a stupid little four-eyed cunt in the band who's going bald do nothing. We tried to build up this mystique so people would accept him. Make him wear the spacesuits and stuff."

"What people don't realise about this band is that when we signed to Music For Nations, we already had two albums in the can," points out Merv. "The next album was done, it just needed mixing. We had to sort out the weak links in the band. MFN give us a free rein to do what we want, unlike at CBS."

Talking of current record company, neither the "Takin' It To The Streets" LP, nor the single "Heard It Through The Grapevine" were met with the kind of success the press felt they would achieve, despite an incredibly healthy show of support from Music For Nations.

"I think that with our albums, they don't rage up the charts," offers Overland. "The first one ("Indiscreet") got to one place less than this one did. It just sold and sold for a long period of time. "Tough It Out" went Top 30, straight in and then goodbye. I think it's better to sell continuously, and "Takin'..." is still selling, than make a show and then disappear."

"Hit single or not, we want to break the other way, by playing live," states Merv. "We had two years off and you just can't do that. We've got to get out on the road, which is what we're doing."

"THUNDER were supporting us, and then we disappeared for two years and now look at them," points out Steve. "We just fucked around for too long. Chris (Overland - guitar) leaving didn't help, but we didn't keep it up there."

"As far as the single goes," adds Merv, "it may not have been a hit, but it got loads of airplay."

"At long last Radio One have opened their eyes to us," Steve states eagerly. "Epic had a million singles to mess around with, which they assured us would be hits and they got nothing. MFN put one out and it's all over the radio."

"I don't know what other bands think of singles and things like that, but if we're happy and working, and things keep on getting better then it's irrelevant to me," opines Goldsworthy. "We've done that route, we've been front cover we've been flavour of the month, the band that's gonna go all the way. We didn't believe it then, and we don't believe it when they write us off."

"We know we're gonna have to work bloody hard," adds Steve.

"But we've definitely got a shot," concludes Merv. "Whether we sell five million albums or 50,000 albums, we're always gonna be in with a shot. People would be silly to write us off."

And with Merv's final offering ringing in my ears, they're off to the stage to perform one of the hottest sets I've ever seen them play. It's on nights like this you realise just why so many people still believe FM are one of the best Rock acts Britain boasts to this day.

Their time is still to come. ■

FM ON STAGE IN GERMANY WITH TONY WHITMAN (KEYBOARDS)

BLANKED -out-

Jerry A, vocalist with the larger-than-life POISON IDEA, is in a somewhat cheerful frame of mind - *considering!* Noted for his death-defyng live displays, the large one came a cropper at the band's X-Ray Café gig, on New Year's Eve. Leaping with his usual verve, Jerry missed his mark and landed half [on] and half *off* the stage. The result? He broke both the fibula and tibia in his left leg. *Nice one!*

Ever the optimist, Jerry concedes that he hopes to leave his bed by early March - when he'll be visiting his physiotherapist.

The band have now been performing - with many line-up changes - for 11 years. Jerry is being the one constant factor. So what's kept him motivated for over a decade's worth of music?

"Just a love for music. You know, I listen to music every day, I always have since I was a kid. My mom said I was singing songs before I could talk - BEACH BOYS songs and stuff."

A far cry from what he gets his vocal chords round now.

"I've always been into music. I can't do anything else, nothing else would make me happy. I could die tomorrow and I'd be a happy person. I've done what I wanted to do for the last 11 years, the last 15 years, in fact - since I was 12. I've always done what I wanted to do and I'm happy. I think that's all life is about, making yourself happy - as long as you don't hurt anybody else in the process."

Does he think POISON IDEA will be around in another 11 years?

"In one form or another *I* will. I don't know if the rest of the guys are all gonna be here, or if *I'm* gonna be here. But I don't see why not. I might be in a wheel chair. But I guess I have nothing else to do - this is what I like doing. I'll always play music in one form or another, but I don't think I'll ever resort to writing commercial jingles or anything like that."

Being an avid gig-goer, his present predicament doesn't lend itself to Portland's *live* scene.

"I'm so mad," he laughs in mock depression. "BABES IN TOYLAND played here last night, and I couldn't go. HELMET are coming here in a couple of weeks...what else did I miss PAPER TULIPS, NAKED RAY GUN and BAD MANNERS when they came through."

BAD MANNERS?

"I like BAD MANNERS. I listen to Ska and all that kind of stuff. Just anything that gets me off my feet and dancing across the floor like a fiend!"

What's the music scene like in Portland?

"There are a lot of young bands now, but there seem to be this Sub Pop disease. That seems to be the goal for everybody in Portland - to be signed to Sub Pop. But if you set out to do that kind of thing, you limit youself, because you can't play a Hardcore song, a Metal song or a Pop song because they want you to sound a certain way."

Judging from the label's latest compilation video, "Sub Pop Video Network II", it would appear they're *fast* running out of talent. Jerry agrees:

"They are kinda grasping at straws. All the Portland bands know it too. I think there are a couple of new bands from here - ones who have just played to their friends - and Sub Pop signed them because they don't have to pay them anything!"

Truly scraping the bucket.

Has Jerry ever wanted to get out of Portland?

"Oh yeah. I even have before. I went down to San Francisco six or seven years ago. I lived there for a couple of months. I was really drunk one night, and I called Pig (POISON IDEA guitarist) up and talked to him. He said, 'If you should get back here by Friday we've got a big show with THE DEAD KENNEDYS'. I showed up. I was kinda held to ransom. I thought, 'I'll go back to Portland, just play one show'. And I went back...Since I don't really have a job, I don't work, I don't have any training, I didn't go to school to do anything. So I can leave anytime I want if the band's not doing anything, and I can *walk*. I can go to New York or something and hang out there for a while until something starts happening with the band."

Pic David Wilds

POISON IDEA VOCALIST JERRY A. IS LYING PROSTRATE IN BED. BUT THAT DIDN'T STOP DENISE STILLIE FROM GRILLING HIM ON THE BAND'S NEW ALBUM, "BLANK, BLACKOUT, VACANT"

Jerry admits to a liking for moving around when he's able.

"I go up to Seattle a lot, go down to San Francisco every once in a while. They have these hippy buses that charge like £20 to take you to San Francisco."

He describes the place as, "a concentrated city. If you had to, you could walk from one end to the other. It's really liberal, it's really easy to live there for free. There's a lot of squats, a lot of soup kitchens. It's California, so it's kinda nice down there. Nine months out of the year if you had to you could sleep in the street and not freeze to the side walk. So yes, it's a brilliant place for me - free-loader heaven!"

Obviously used to being active, what's he doing to cure his boredom?

"Drink. That's really it. I have nothing else to do. It's like that old song says, *'Nobody knows you when your down and out'*. And it's true, where are all my friends?"

This is not, you understand, said in a *self-pitying* manner but with a *hey - that's life* lilt in his voice.

"No-one comes to visit me, it's like *fuck you*. I'm in this room - I feel like I'm in jail. A few of my friends come over and bring me booze. And I stay here and listen to records. Then they leave."

Talk turns to the new album, "Blank, Blackout, Vacant", and the current line-up of Jerry, guitarists Pig Champion and Mondo, bassist Myrtle Tickner and drummer Thee Slayer Hippy...

"This is the same line-up as on the last record (that was over a year ago). These guys are all friends and they keep their mouths shut."

Sounds rather ominious!

"They are all pretty cool guys. If anybody ever leaves the bands it will probably be because of a *death*, or they start running for government office."

Jerry talks about *death* like some people talk about going round the corner for a packet of fags - does he really think they're *that* close to the edge?

"No!" he states frankly.

"I mean Pig weighs over 500 lbs. For a man of his age and his weight to be that way, and to drink that way is not healthy at all!!! He has pains in his neck and his arms, sharp shocks going through his chest and stuff. Myrtle was out with some friends, and someone cracked him on the nose, hit him on the head and broke his nose. He already had his teeth knocked out, and now his nose is completely shattered! It's not like we go out and live on the edge - we just seem to be in the wrong place at the wrong time. I didn't plan to bust my leg and have surgery. It was so fast it just happened. As soon as I can get up and run around, maybe I'll go jogging and run in front of bus or something."

It would appear that POISON IDEA's members are constantly revolving.

"This band is kind of one guy leaves, then another guy comes in, then the guy comes back again. We all pledged our allegiance to the band in the past three years."

It has been wildly commented that for all their *excesses*, the latest album is is a bit of a masterpiece.

"Trial and error. You know what to do and what not to do because you've played together so long. I could probably make a record in my sleep."

and you know, somehow I believe him. ■

POISON IDEA have just released their new album, "Blank, Blackout, Vacant", through Vinyl Solution

FREE AND EASY

AFTER THE DEMISE OF BOTH SIGNAL AND WORLD TRADE, MARK FREE AND BRUCE GOWDY HAVE TEAMED UP IN THE EQUALLY WORTHY UNRULY CHILD. AN EXCITED MARK FREE TELLS JERRY EWING ALL

UNRULY CHILD (L-R): BRUCE GOWDY, LARRY ANTONINO, MARK FREE, GUY ALLISON and JAY SCHELLEN

Back in 1990, two albums were released that simply oozed class. Draped in mighty melodic slabs of Hard Rock, one hinting at a love affair with latter-day YES and RUSH, the other simply storming its way to being the top AOR album of 1990. WORLD TRADE's eponymous debut album and SIGNAL's "Loud And Clear" were those albums, and two years on, both enjoy a frequent spin on my turntable.

The chances are, however, many of you won't have heard of either bands, let alone know they released albums! "World Trade" crept out on Polydor, who a week later claimed they didn't know who on earth the band were. "Loud And Clear" was an even mightier slice of AOR than ALIAS' debut, also a Ewing rave. Both on EMI, only the latter saw the light of day in this country, and in America it wasn't long before the equally worthy SIGNAL found themselves out on their ear!

Sadly these days, such cases are all-too frequent when it comes to AOR. No push; no sales; no record contract! It makes you wonder just why record companies bother. Beau Hill is a man who clearly *is* bothered however.

The man who's added a little something extra to the sounds of WINGER, RATT and more recently EUROPE, has, of late, founded his own record company, Interscope Records, with fellow producer Jimmy Iovine. Interscope have already tasted considerable success in this country with the likes of PRIMUS and the *Bill And Ted's Bogus Journey* soundtrack album, and with Beau's known love of things melodic, are also something of a haven for AOR bands. Already home to NEVERLAND and THE STORM, their latest offering are UNRULY CHILD, the pairing of Mark Free and Bruce Gowdy.

With a collective past that includes KING KOBRA and KINGDOM COME, UNRULY CHILD (who also feature ex-WORLD TRADE man Guy Allison on keyboards, Larry Antonio on bass, and Jay Schellen on drums) come across, perhaps as you'd expect, like a cross between SIGNAL's overt AOR and WORLD TRADE's more Progressive leanings.

"Progressive Hard Pop" is the tag that guitarist Gowdy has given UNRULY CHILD's debut album, "Unruly Child". To me, it's a little bit heavier than that implies. But, more importantly, it's good. And it's good to see both Free and Gowdy back in active service. But what the hell happened in 1990?

"Well, the SIGNAL story is pretty complicated," starts Free by way of explanation. "It all started when we got signed with EMI, Bruce Dickinson was our A&R man at EMI who got offered the Vice President's slot at MCA and upped and left. We were left with no A&R a year before we'd made our record, and they didn't even replace him until after our record was finished.

"When they did replace him with someone who really didn't care about SIGNAL. We were trapped in a void with no strong management, the band wasn't really together, and unfortunately the forces were tearing the band apart. There were a lot of different things going on, and even when we got Herbie Herbert (JOURNEY) managing us and pushing things really hard, the promotions guy at EMI didn't like the record and simply wouldn't push it at all!

"It was really frustrating because we were getting some great radio play with the album. The main radio stations were prepared to play the record, but EMI wouldn't give it the push it needed. It just fell by the wayside."

I express my own disappointment at SIGNAL's sad demise.

"It was on death row you know," opines Free. "It was just so frustrating. EMI paid for us to play four promotional shows, but the whole thing was just so unco-ordinated. The right hand didn't know what the left was doing."

Bruce Gowdy and WORLD TRADE suffered a similar fate, and it is ironic that the two have now paired up.

"Well, inevitably I've always looked at every failure in my life as the opportunity for something positive to happen," philosophises an increasingly ebullient Free. "There always a reason for something happening and I never truly felt fulfilled in either KING KOBRA and SIGNAL. Within two months of leaving SIGNAL I'd met with Bruce and Guy and we just clicked immediately. We'd written the whole album in about eight months, the whole thing was just amazing. Suddenly we had the deal, management, lawyers, the whole thing around us clicked into place."

I put forward my opinion that despite the fact that on paper AOR meets Progressive Rock seems distinctly odd. However, when you listen to "Unruly Child", aside from Free's quite superb vocals, the five-piece are rocking harder than their previous outfits.

"It's very interesting, isn't it," agrees Free. "I've come to find out that Guy (Ellison), as technically brilliant as he is, he just wants to rock out, even though he's great at doing that YES kind of thing. It was great to find a group of people with a unified direction. There's nobody pulling the band in different directions."

Free hitched up with Bruce Gowdy through music publishers Warner Chapell, who inadvertently handled the affairs of both and paired the two when Gowdy needed a vocalist for some new demos. The connection with Ellison reaches further back, when he played on demo for Free. As they say, it's not what you know eh....

"We just got on really well, and it was great to see Guy again," Free remembers. "We got on great, I sang real well and it really did just click. It was very exciting."

Manager Herbie Herbert, who also handles THE STORM, was also rather excited by his new charges' music and having already dealt with Interscope, set the wheels in motion that ultimately led to Beau Hill inking a deal with UNRULY CHILD and producing their debut album.

"Beau basically said to us, *'From now on this is my thing. You deal with me. I want to nurture this thing until you guys are ready to record the deal'*," explains Free. "We hadn't spoken to him for a couple of weeks while we recorded some new material, and he phoned up to find out what was going on. I told him we had some new material, which was "On The Rise", "Is It Over" and another track that didn't make the album. We sent it over the next day and Beau called us back that afternoon and said, *'How would you like to be on Interscope?'* That was that and we were in the studio and doing the album."

So far, with the help of a record company who actually do care, the response to "Unruly Child" has been most favourable.

"We're in the process of checking out video directors show-reels for our first video and we've got these huge directors coming to us wanting to do the video, even though it's only going to have a budget of something like $40,000," he explains gleefully. "The response has been terrific and everybody at the label loves it."

Were it any other label and I'd dismiss such comments with a *heard it all before* air of difference. But knowing Beau Hill, I know just how into this sort of thing he and his label happen to be.

"It's depressing the way things seem to be veered away from this sort of music at the moment," admits Free. "Watching MTV, I have to sit through an hour-and-a-half of Rap before I even see a Rock video. But with Interscope I feel at ease. They did a real good job with THE STORM and they're really pushing this thing through. THE STORM's first single is still on the charts and it was released six months ago. And these people are just so behind us too..."

At last, perhaps, we might just see an AOR band taken seriously in such critical times. There's no doubting UNRULY CHILD's credentials, or their power packed debut. There's also no doubting the commitment to the band from one of America's more interesting record labels. Is this gonna be the big one?

Could be! ■

IT'S HERE AT LAST! ALMOST TWO YEARS AFTER THEIR HIGHLY SUCCESSFUL DEBUT "BLACKOUT IN THE RED ROOM", LOVE/HATE HAVE RELEASED THEIR NEW ALBUM, "WASTED IN AMERICA". VOCALIST JIZZY PEARL DISCUSSES THE BAND'S STRATEGY FOR 1992 WITH AN ATTENTIVE MARK BLAKE

"You think it's a little more subtle?" Jizzy Pearl, LOVE/HATE's highly animated frontman is picking my brain for comments about the band's new album "Wasted In America". "What do you reckon...A little more dynamic perhaps?" At the time I couldn't really say. But having lived with the record for a couple of days now I have no reservations about declaring that LOVE/HATE have tackled the tricky second album syndrome with considerable aplomb. "Wasted In America" is a glowing achievement, because it doesn't try to duplicate the sound of their masterful debut "Blackout In The Red Room". Yet songs such as "Miss America", "Time's Up" and the grinding sexual innuendo of "Cream" impinge on the senses as effectively as "One More Round", "Tumbleweed" or anything from LOVE/HATE's first outing. "Wasted In America" is a fine record in its own right. Subtle? Yes. Dynamic? Most definitely.

And with the natural enthusiasm of anyone who's seen their labours finally come to fruition Jizzy Pearl is turning the tables on the interviewer/interviewee scenario and quizzing me! Despite the fact that it's 10pm on a Tuesday evening and I've only had the chance to listen to the album once before receiving his call!

"I think it shows a lot of growth in LOVE/HATE as a band," declares the singer, "it's a real progression for us. What do you think?"

Er yes, I agree! Pearl and LOVE/HATE have always enjoyed a good relationship with the British Isles. The band broke here first and their lead singer hasn't forgotten. "Magazines like yours were covering LOVE/HATE back when dinosaurs roamed the earth," chuckles Jizzy. He pauses, gathering his thoughts about the band's considerable success in Britain when they visited these shores as part of a three-band package alongside SKID ROW and LA GUNS, late last year. "Our record company's international department have played a large part in our success in Europe. They've propelled us right from the start. Putting us on last year's tour with SKID ROW cost them a lot of money and it could have been a mistake. After all, we didn't have an album out to promote at that time."

Instead the vocalist has some very fond memories of that tour:

"Any band is apprehensive about being first on the bill. Over here in the States support bands are usually ignored. They're invariably offered up as sacrificial lambs to the slaughter. You come on at that time when everyone is finding their seats, standing around talking to their friends and eating popcorn! Then we played the NEC in Birmingham and we experienced a phenomenon. There were people there to see us and they made us feel welcome. We didn't feel like a support band.

"It was good because it had been two years since "Blackout..." and it was nice to know that people hadn't forgotten us. That was a good tour because there was none of this headline and support band demarcation. We'd toured previously with AC/DC and DIO and they're both fine bands, but naturally there was something of a generation gap. After a show I'd say to Ronnie James Dio, 'Hey let's go out and get wasted', and he was like, 'Well actually I did that over ten years ago when I was in RAINBOW!' Whereas Sebastian (Bach) and Snake (Sabo) were more than eager to go out and cause trouble every night!"

My last sighting of LOVE/HATE was at the London Arena (now closed), a truly horrific venue where shocking sound problems spoiled everyone's enjoyment of the gig. That said the band turned in a performance comparable to anything from LA GUNS or SKID ROW.

Jizzy remembers it well. "Everyone complained about the sound at that London Arena gig and we're sorry for that, but we thought it was a hell of a show. The highlight, apart from us, was certainly Sebastian showing his dick!" guffaws Jizzy, in reference to SKID ROW's Sebastian Bach's infamous exposure on stage. Now known within LOVE/HATE circles as the *'balls of steel'* incident!

"I simply could not believe that he actually did that. But it's amazing how many people in the States never heard about the incident. I've been telling as many people as possible. Did the press over there make a big deal out of it? I was watching from the side of the stage and Skid (Rose, LOVE/HATE's bass player) was saying, 'Oh it's no big deal'. And I'm like, 'Well would you pull your pants down in front of 9,000 people and wiggle your dick around?' No I don't think you would Skid! These days everyone plays it safe, all of these supposed Heavy Metal rebels and outlaws. So you have to admire the guy for his complete disregard for authority!"

Those dates also provided the band with an ideal opprtunity to play tracks from the new "Wasted In America" album. The first single, "Evil Twin", and the title track amongst others beimg aired to an appreciative audience, in keeping with the LOVE/HATE tradition of playing new songs.

"We often get asked why we play so much new stuff at our shows," reveals Jizzy. "And it's because we're writing all the time. And it's because we're shit at faking it! We can't strap on masks and pretend we like a song when we don't. We're writing all the time, and by the time we played Britain the album was written and recorded. We couldn't wait to get out and start playing these songs. Now we have a set made up of two records' worth of great material. We don't have to play the songs off "Blackout..." we don't like anymore!"

Such as?

"Hmmm...aah..." Question evaded with the skill of a cabinet minister on *Question Time*! "It's the same with all

Pic Joe Giron

ALL THOSE W

Pic Nick Matthews

bands, and we're no different. It's like the FOREIGNER legacy of having to play "Feels Like The First Time" 17 years after it was recorded. Or Ronnie Dio and "Man On The Silver Mountain"!"

With the album virtually written by June of last year, LOVE/HATE packed their suitcases, left their beloved hometown of Los Angeles and re-located to an apartment building dubbed 'Soulhouse East' in New York. A residence that quickly became recognisable as LOVE/HATE's home, thanks to the paintings and poetry daubed across most of the walls! Once there Jizzy and the rest of the band (Skid Rose, Jon E. Love - guitar, Joey Gold - drums) set about demoing 25 new songs from which the final 12 on "Wasted In America" were chosen.

"We demoed everything before it was given to anyone from the record company (Epic) for consideration," explains Jizzy. "The whole album was written by June, apart from "Miss America" and "Yucca Man". In fact we played the song "Wasted In America" at The Marquee on New Year's Eve 1990! That shows how long ago that was written. We whittled the songs down to 18 and then down to the 12 that finally made it onto the album. We had the unhappy task of picking the ones we wanted and the ones we didn't, as well as changing our minds about a few at the last minute". "Time's Up" suddenly finding it's way onto the finished album after the rest had already been chosen.

"The strange thing is there are songs that sounded even better in demo form," reveals the vocalist. "I'm a very spontaneous person and I've always felt that you can't always recapture a classic moment in the studio again, however hard you try. Sometimes you record a scream and it's just right because the moon is in the seventh house, or whatever! So I guess there were occasions when I was reluctant to play around with songs too much, much to our producer's annoyance!".

Producer John Jansen certainly took a different approach from veteran soundman Tom Werman, who was responsible for "Blackout In The Red Room".

"John comes from a different direction to Tom Werman," explains Jizzy. "John has an engineering background, he worked on some of those old WHO albums from the sizzling '70s. It was easy for him to translate our ideas onto the board. We did have some initial difculties as John, like most producers, is something of a perfectionist and he could hear things on a song which as far as the rest of us were concerned didn't exist! But's that's the way that it is when a guy takes a pride in his job. He's working with FASTER PUSSYCAT now on their new record, so I'm sure they're re-discovering the lost chord just as we were!" he quips, good-naturedly.

"We wanted to put the album out last Summer, but there were a number of American Rock groups releasing their sophomore (first) efforts at that time and the record company decided to hold back. Ticket and album sales in the US were terrible. The economy sucked. Everyone was suffering. So we waited. I didn't want to be faced with a situation of having to explain poor sales figures in interviews and having to blame it on geo-economic problems, Saddam Hussein...Or anything else. It also *had* to be the best record we could make. We couldn't afford to follow "Blackout..." up with a piece of shit! The most important thing for us was to make a record as good as "Blackout..." And we've made one that's better. We're developing all the time as musicians and as songwriters. I'm able to sing now instead of

ASTED YEARS

SKID ROSE

Pic Nick Matthews

screaming and always taking the high road! And John brought the best out in all four of us.

Like "Rock Queen" and "Why Do You Think They Call It Dope?", "Wasted In America" agains finds LOVE/HATE tackling the time-honoured subject matter of sex, drugs and...Rock'n'Roll. Try some of these lyrics for example: *'Throbbing, pulsating, Gyrating, hyper-ventilating 'til we pass out on the floor'* from "Spit", or *'Nymphomaniac in black, she wahts your peaches but all you get is cream'*, from one of the album's finest cuts "Cream".

"This band thrives on the ability to have fun!" he announces, "I've never been able to relate to groups that play serious songs all night and have people weeping in the aisles. We're serious about our performance and our playing, but we've always tried to take a tongue-in-cheek approach to our lyrics.

"A lot of songwriters always pander to the lowest common denominator. And we always make jokes about what rhymes with rule...school...tool! Let's be honest if you're a mainstream, on the level, American Rock band there are only so many things you can sing about: love, partying, girls, the road! We try to present those subjects but with a different twist. A song like "Spit" on the new album is a classic boy meets girl, boy moistens girl story! It's not meant to be taken seriously and no-one's asking you to get out a dictionary or thesaurus and find a new definition for the word vagina!"

Apart from the band's preoccupation with those tried and trusted themes, "Wasted In America" also takes a critical and observant look at some aspects of American society. Is Jizzy getting on his soapbox?

"Whenever I get on my soapbox I always get pushed off," laughs the singer. "I don't feel very passionate about a whole lot of political issues I have to admit. I said something when we played Whitley Bay in Britain about, 'All these fucking drug addicts', and it didn't jive well with the overall vibe that we put out on stage. So I've always been wary of preaching. After all most people come to see a band like LOVE/HATE to get away from the reality of their day jobs and the problems they encounter in their everyday lives.

"Skid is actually far more opiniated than I am. He's very conscious and resentful of the drug war that's currently tearing this country apart. It's not an exaggeration to say that America is losing the battle with these huge drug cartels and we see the casualties every day in the streets where we all live. Skid is the one that doesn't mind voicing some outspoken views. Whereas I'm not so opiniated.

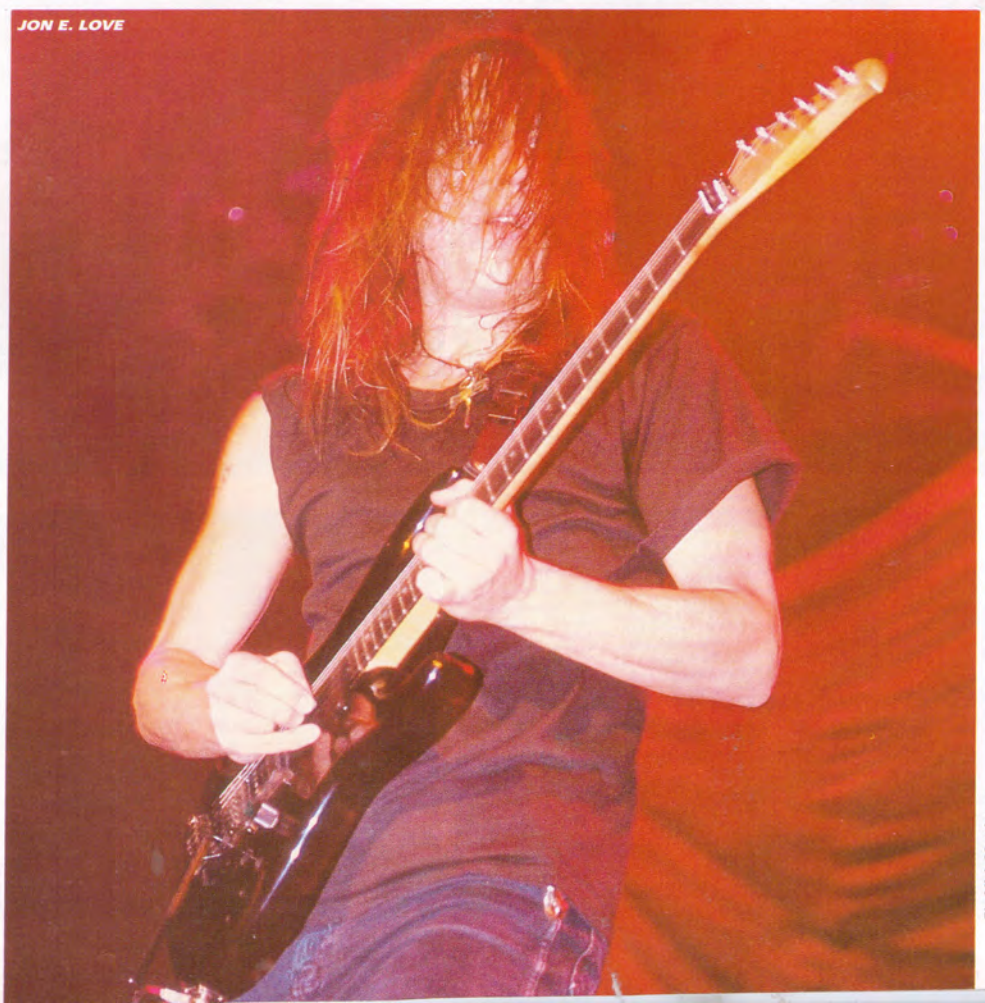
"The song, "Yucca Man", is about a street in West Hollywood where they sell crack. It's within a half-mile radius of all our houses. And the song applies to some of our friends. The Yucca Man has no self-respect and because of that he can't get respect from anyone else. Believe me, it's a sad situation when you see someone selling their drum kit piece-by-piece to support their habit!

"A lot of the themes on "Wasted In America" deal with the teenage generation and their problems. Our generation have grown up with the television as another member of the family. The way we feel, the way we look, some of the things we like, many of them are influenced by the boob tube.

"Miss America" tackles the archetypal American concept of beauty. And the way that women are pressured into thinking they should look a certain way. They're told that by televisions and magazines and they feel they have to live up to this crazy ideal. "Miss America" says that it doesn't have to be that way. Any women can be beautiful...As long as she's not a complete hippopotamus!" Jizzy jokes. " She doesn't have to look like Cindy Crawford, although that is preferable to looking like Broderick Crawford".

Perhaps the most surprising track on the album is "Don't Fuck With Me". A lilting, acoustic ballad with some peace-loving lyrics, but a chorus that's unlikely to get LOVE/HATE airplay!

"It's a teenage anthem!", laughs Jizzy, "and I'm sure the BBC will play it!" he adds, sarcastically. "It talks about the gang problems that we have here in LA, with these groups being identifiable by their colours. I guess it's a call for peace. It's different to anything we've done



JON E. LOVE

Pic Nick Matthews

LOVE/HATE (L-R): JOEY GOLD, JIZZY PEARL, JON E. LOVE and SKID ROS

Pic Joe Giron

before, and I think it takes a few plays before it starts to grow on you".

A great deal was made in the press at the time about the band's decision to rehearse and record in New York. Too much in fact, according to Jizzy.

"We would have made just as good a record if we'd stayed in Los Angeles, but we thought it would be fun to go and live somewhere else for a while. We moved to 'The Soulhouse' and started to live together in order to get the tension we had when we recorded "Blackout...". We were like four rats living in a cage and it gave us the right atmosphere to work.

"New York is less aggressive than LA. Some people think that bands in Los Angeles try too hard to get that record deal, but it's a case of only the strong survive. When I'm in Los Angeles now I can't help but chuckle when I see guys flyering every car in West Hollywood. But that's the only way to do it. We did it and in the end it paid off. Back then we had no money, nothing. We'd just as soon be running a red light as stopping."

Musically, however, LOVE/HATE *have* moved away from some of "Blackout..."'s more primitive musical traits. Influences such as LED ZEPPELIN on the slightly Eastern "Spit" and even THE BEATLES with the slick harmonies evident on several tracks all suggest a new found maturity within the ranks.

Jizzy is adamant, however, that "Wasted In America" doesn't herald a shift into AOR territory:

"We never lost that attitude," he insists, "and I don't think we're starting to sound too old or too mature!"

In keeping with LOVE/HATE's determination to have complete control over their output, the band's bass guitarist Skid has again designed the album sleeve for "Wasted In America", featuring as distinctive a design as the one that graced the sleeve of "Blackout...".

"It's not an exaggeration to say that America is losing the battle with these huge drug cartels and we see the casualties every day in the streets where we all live"

Jizzy Pearl on America's drug war

"It's an artist's impression of the beating of Rodney King by the LAPD", explains Jizzy, in reference to the notorious incident of police brutality which was well documented in the American press last year. "It happened in front of one of our houses and it includes a lot of colours! I guess it's a controversial theme, but I think it's in keeping with the overall feel of the record. These days there's always someone who thinks they have better ideas about your work than we you. Which is why we've always insisted in using our own ideas. This is another one of them!

"We strive for some originality," he continues."There are enough bands treading over the same old ground, we always try and take a twisted view of things! But I'm still a real Rock fan though. I listen to new stuff all the time. I love NINE INCH NAILS, that first JANE'S ADDICTION record and the new MICHAEL JACKSON album...Well some of it. And I'm still driving the rest of the band crazy with METALLICA. Although it's the new album now. In fact, I'm considering putting "Sad But True" form that album on a tape loop for when we go out on the tour bus, just to piss them right off!

LOVE/HATE have now been confirmed as support for OZZY OSBOURNE's European tour, as well as undertaking headline shows of their own in March.

"The OZZY shows will give us the chance to play some bigger venues in Britain, and play in front of an audience that might not have been exposed to LOVE/HATE before! OZZY is one of the original Heavy Metal heroes, so I think we'll have a real blast!"

Can they guarantee the same high standards demonstrated on previous tours? Will Jizzy still have the infamous *Budweiser* cross on stage?

"The answer is *Yes* to both those questions!" exclaims Jizzy."We'll get wasted in America...Wasted in Europe...It's all the same!" ■

Deca

Pic Nick Charles

FORMED FROM THE REMAINS OF SEVERAL L.A. ROCK BANDS AND NAMED AFTER A MOTORCYCLE ACCIDENT! ASPHALT BALLET HAVE NOW UNLEASHED THEIR FIRST ALBUM. MARK BLAKE LISTENS AS DRUMMER MIKKI KINER TELLS ALL

"Julius (Ulrich, ASPHALT BALLET's guitarist) was on a bike with a friend driving back from a Hollywood party, and they'd both been drinking. The bike flips out and they both land on the street. There's oil shooting out the side of the bike, the handlebars are twisted all over the place and Julius' friend gets up and they try to drive off. Of course they crash again. Except this time a cop sees them, pulls over and arrests Julius' friend. They're both sat in the back of the squad car driving off into the sunset and the cop describes the accident as an 'asphalt ballet'."

Mikki Kiner, drummer with ASPHALT BALLET, is describing the Hollywood road accident that led to the christening of the L.A.-based Rock band. With their debut album now released in Europe through Virgin America Records, and a first single ("Soul Survive") occupying a healthy position in the US charts, the band's profile is certainly on the increase

Still buzzing from a succesful showcase at L.A.'s Roxy club, two nights before - "It's our hometown so we just played for the fun of it!" - Mikki reveals that the rise of ASPHALT BALLET began several years ago, when the band were jostling with several other contenders on the infamous Los Angeles club circuit.

"We were all friends from the San Diego area who moved out to Los Angeles and ended up in various rival bands," explains the drummer, "all of us that is except for Gary (Jeffries, lead vocalist), who'd moved from Monroe, Louisiana to join a band. At this time Glam was *the* big thing in L.A. and that just didn't fit in with Gary's musical ideas. He gave it a go, but his heart wasn't in it, and he was just on the verge of moving back home when we found him and persuaded him to stay".

While struggling as a singer in Louisiana, Jeffries had survived by taking a variety of day jobs, including pest controller, which involved ridding homes and shops of a number of unwanted creatures including snakes, alligators and flying squirrels! Finally, Jeffries moved west and by joining Mikki and the rest of ASPHALT BALLET (Julius Ulrich - guitar, Danny Clarke - guitar and Terry Phillips - bass) the singer's Bluesier roots forced the group's sound a little further away from the predictable Hard Rock fare being touted by many of their Californian counterparts. A transition that has resulted in a debut album that offers up a variety of styles, spicing a potent GUNS N'ROSES, CULT-style vibe with one or two rootsy, Southern influences. Songs like the pummelling "Hell's Kitchen" rub broad shoulders with the BANG TANGO-esque "Soul Survive" and the future single "Tuesday's Rain". And the addition of keyboards and brass accompaniment on a few songs has given ASPHALT BALLET at least some of the keen edge essential for any aspiring Rock band in today's cut-throat market.

"When we put this band together we were all striving for the integrity and originality of a group like DEEP PURPLE," insists Mikki. "We had all been through the Glam scene (Mikki having once played with Glam gods RUBY SLIPPERS, according to our resident expert Kelv Hellrazor!) and Julius and Danny had already been in a band called MISTREATED (who released one album through an Independent label before splitting).

"Gary's arrival gave us a new perspective. Most of the songwriting comes from Danny and Julius, but when Gary turns his hand to writing a song the results are always worth a listen. He's such a manic depressive, but in a positive way!" Mikki exclaims, "but when he's down and out he can come up with a song like "Tuesday's Rain". He's also the biggest ELVIS fan you will ever meet. If the guy could be reincarnated he would come back as ELVIS PRESLEY. When we're on the tour bus we each have our own hour during which we can play our tapes. There'll be the usual stuff like GUNS N'ROSES and AC/DC, my tapes of STEELY DAN and BOSTON and Gary's tapes of ELVIS, JOHN LEE HOOKER and HANK WILLIAMS JNR.! But if anything, that difference in taste has helped keep the band fresh.

"We don't profess to be the most original Rock'n'Roll band in the world, but ASPHALT BALLET is all about songs not image," insists the drummer. "It's not a case of, 'Who's got the biggest hair', 'Who's wearing the most make-up', or 'Who can get hold of the most centrefolds'. Obviously the more centrefolds the better! But we've all been through that scene, and at the end of the day if a band doesn't have the tunes then they're not worth shit!

"When we started writing songs together we were insistent that every song would *not* be about a girl," continues the drummer. "Danny and Julius come up with all sorts of different ideas. "Hell's Kitchen" is like a Horror movie set into words, "Hangman Jury" is set in Mexico and concerns a lynching, but then there's "Tuesday's Rain" which is as close to a ballad as we actually get!"

ndent Dance

"Soul Survive", on the other hand incorporates all-out riffing and an astute commercial flare which made it an ideal choice for ASPHALT BALLET's debut single.

"The radio stations are really picking up on it," gushes Mikki. "And we're now getting heavy rotation on MTV. To start with it was just being shown on the "Headbangers' Ball", but it's getting played regularly at other times which means we'll break through to a wider audience. "Tuesday's Rain" is the obvious choice for the next single and we're starting work on the video in the next few weeks, but we reckon "Soul Survive" could still go even further".

Mikki believes that the band's decision to concentrate solely on songwriting for the first six months after their inception was of paramount importance to their future success.

"We didn't play any live shows until we'd started to gel together properly as a band," he explains. "We just stayed in an apartment writing and by the time we went into pre-production for the album we had over 20 songs to choose from. When we took the decision to play live we went out and played over 100 shows last year. Some nights we were playing to eight people and four of them were our road-crew, but we refused to be disheartened!

"Out here in Holywood there's a publicity war going on between some bands; who can print up the most handbills, who can paste the most flyers up a telegraph pole! That wasn't our deal. We just decided to play as much as we could anywhere and everywhere".

Their patience was rewarded by a record deal with Virgin America, and the opportunity to record 13 of their songs for the debut album with producer/engineer Greg Edward (whose credits to date include REM, U2 and JOHN COUGAR MELLENCAMP). However, Virgin America isn't a label normally associated with Hard Rock bands.

"We think that's an advantage," explains Mikki. "It means we'll get more attention, instead of having to compete with a handful of other, maybe bigger acts on the label and end up being sent out on the circuit as their token support band!

"We played the East coast with BANG TANGO, which was a tremendous success as it was a very compatible bill. But touring the States at the moment can be a problem. The only bands that are doing really well are the GUNS N'ROSES, NIRVANAs and METALLICAs. Everyone else is suffering as a result of the recession!"

But with the band enjoying their current stranglehold on US radio - the ASPHALT BALLET debut ranked alongside GUNS N'ROSES' "Use Your Illusion" albums in some stations charts - and the group's stoic determination to spread their message throughout the States, Mikki is adamant that the band can overcome the stiff competition and even the perils of an economic recession!

"Wait till we play Louisiana and the other Southern states," he declares, "I think they'll love the band. If we play in front of anyone, sooner or later we win them over." ■

COP SHOOT COP: KILLER ELITE

Born in the bug-infested New York subterranea mid-way through '88 COP SHOOT COP seem set to move on *up* with their second LP. A monstrous and all-consuming Industrial giant, "White Noise" paints a bleak picture of today's America with its provoking lyrics and desperate, menacing sound.

Tod A, the band's vocal piece and bassist, confesses that they owe their existence to the large amount of *retro* and just plain *boring* music thrown out of mass consumption.

"We started in response to everything that was going on at the time - *incredibly boring music!* There were just a bunch of fat, bearded record executives signing bands that sounded like the ones they liked when they were 20 years old. I was 20 and pretty pissed off at *that*. Not finding anything that interested me it seemed that we had to make our own music."

Breaking with all traditions, COP SHOOT COP's *vision* didn't include the all-too conventional guitar. Instead the quartet consists of a second bassist (Jack Nantz), a sampler (Crippled Jim) and drummer (Phil Puled).

Tod explains their reasoning. "Since there were so many bands that had shit loads of guitars in them we figured, *'Fuck* the guitar, let's try and use the sampler'. There were a lot of possibilities for making different kinds of sounds and new noise. We wanted to do something different, not go by the same path that everyone else had taken."

The band live in the hyperactive metropolis of New York. Is this the inspiration for their chaotic sound?

"I guess so. There's a lot of different ideas. It's a dangerous place to live, but it's also really exciting. There's a lot of different kinds of music happening. You walk into a corner grocery store and there's Salsa blaring. Then you go down the street, in my neighbourhood, and they're playing Jewish music. Just the energy gets you going.

"Our energy comes from living in the city, but the songs are definitely very much about living in America. A lot of foreign journalists tend to take the more negative aspects of the lyrics too seriously. To me, it's more black humour."

"White Noise" pulsates with intensities, radiates blackness and forboding because, says Tod, "That's what life is all about in this day and age. You can't hide your head in the sand and pretend you're in the '60s and everything is happy - *'let's take lots of drugs'* - that's just not what it's about! If you try and ignore what's going on and you get clobbered!"

So are their songs political?

"If there is any political content it's not overt. It's coming from my personal standpoint. And anything you do is political. We're not preaching, if anything we're just trying to make people think a bit."

With COP SHOOT COP's bleak outlook on life, does Tod find it hard to get through the day?

"Eveybody seems to think we're so depressed." He lets loose an exasperated laugh.

Maybe not depressed but..."Dwelling on the negative aspects of life. Perhaps. But that's the way we purge ourselves of what's wrong with the world. In a way if I was happy I probably wouldn't be writing music. It's my release, my catharsis. When I'm feeling really pissed off after a day of work I don't want to listen to much happy music; it has nothing to do with my frame of mind. I wanna listen to angry music and then I'll feel better."

COP SHOOT COP have been compard to MINISTRY and NINE INCH NAILS. Does Tod see the band slotting into the same category?

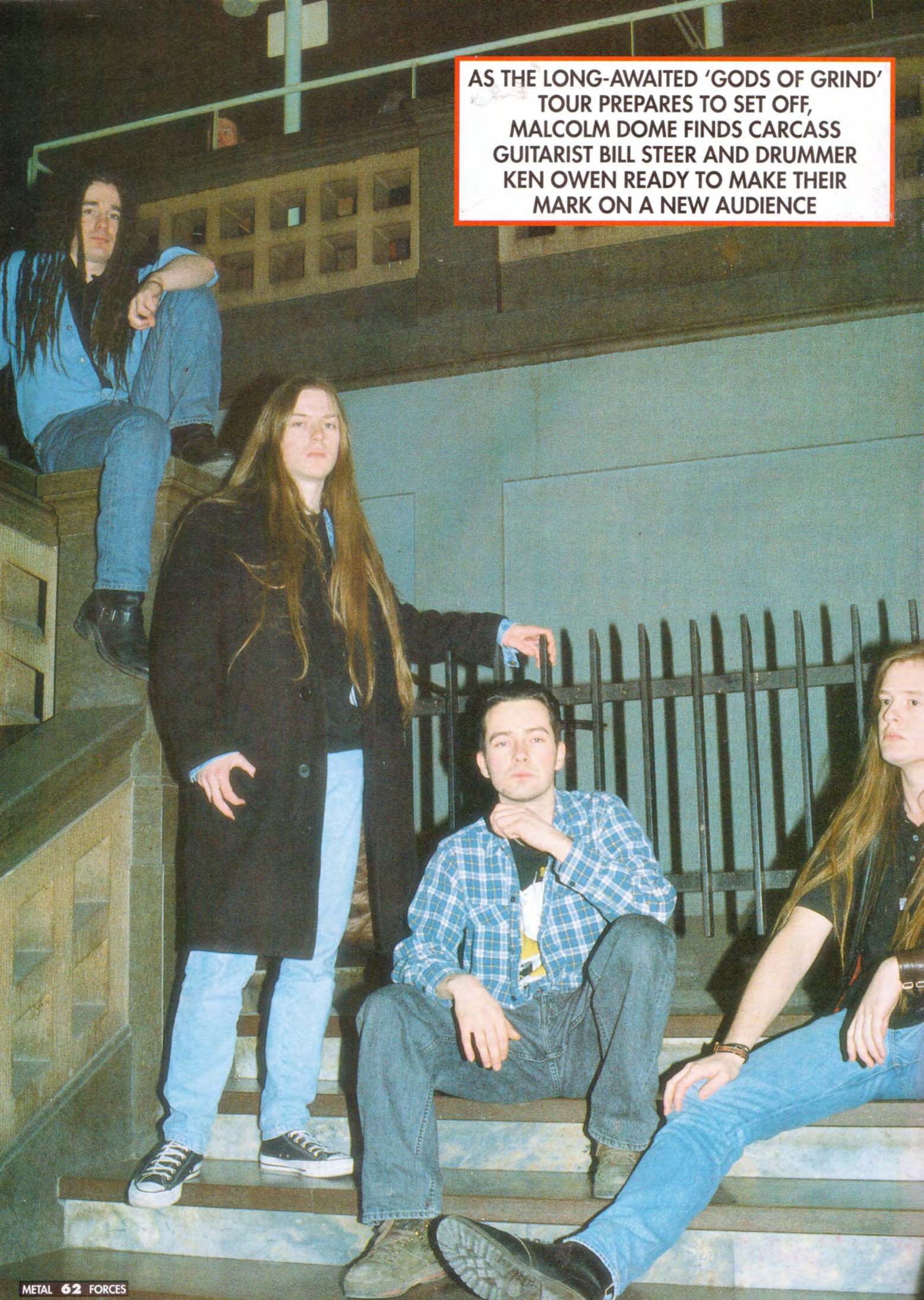
"Those kind of bands don't interest me much, because they are just rhythm. We're really into different kinds of rhythm; they just use a drum machine in the simplest possible way. You're hearing the same kind of song over and over again, because they didn't try hard enough to come up with an interesting rhythm. Basically it's a Disco beat through a distortion box. They're not really doing anything new with music. That's what we're trying to do."

After a recent skirmish outside New York's CBGB's, Tod and Jack were among 16 people forced to spent the night in jail. The flare-up was caused when tickets for their gig ran out. The reason for their incarceration? Possession of concealed weapons - a pump action shotgun and a hand gun.

"I'm not really supposed to talk about that on our lawyer's advice. We have a lawyer now - I guess we must be going up in the world. And we were acquitted. So...No problem! But it did cost us money to er...Basically that's what it's like in America - if you have a good enough lawyer you can get off on anything."

It would appear life has an uncanny knack of imitating art!

DENISE STILLIE



AS THE LONG-AWAITED 'GODS OF GRIND' TOUR PREPARES TO SET OFF, MALCOLM DOME FINDS CARCASS GUITARIST BILL STEER AND DRUMMER KEN OWEN READY TO MAKE THEIR MARK ON A NEW AUDIENCE

ILL FEELING

The jaw hit the floor with such inate force that I felt we'd be picking out mandibular splinters from the coutured, coffee-stained carpet for positively months ahead. A METAL FORCES executive had just received the sort of shock to his delicate biological system that is capable of causing irretrievable damage to his facial equilibrium. And all because CARCASS drummer Ken Owen had asked if there was a sink available to wash his hands.

"Wash?" came the confused reply. "Death Metal bands *don't* wash!" Heaven knows what manner of internal eruption would have occurred had the poor chap seen CARCASS guitarist Bill Steer cleaning his teeth at the same sink barely five minutes later!

Yes, there is more than a touch of the tongue-in-cheek about the whole episode, but it does serve to underline generally held beliefs. Death Metal bands are supposed to be dirty, inept, febrile individuals who can only speak in half-enunciated growls and have no room in their disinterred bodies for anything other than matters of the rotting flesh. Wrong! Strange as it may seem, the foursome of Steer, Owen, Swedish guitarist Mike Amott (the most recent addition to the line-up) and vocalist/bassist Jeff Walker do actually lead comparatively normal lives away from the hustle and mucously fired arenas of Metal music. And they can even find time to attend to normal bodily functions.

Actually, the reason that both Owen and Steer were anxious to take advantage of the METAL FORCES facilities is that they'd almost literally just got off the tour bus from Manchester, having travelled overnight with DEATH and French act LOUDBLAST from a show at the packed International II. CARCASS were a late addition to the bill for the DEATH UK tour, replacing PESTILENCE when the latter's bassist Tony Choy failed to receive the necessary official clearance. Thus at the very last minute, the Merseysiders found themselves added to the bill, performing before fans who were expecting the Dutch Death Metal masters. But the short tour seems to have gone well enough for the band.

"We went down very well in Manchester," attested Owen. "The tour did come up at very short notice, and we weren't too sure what to do. But one member of the band (probably Walker, judging from the hints being thrown out by the pair during the interview) was very keen to do it. So we agreed."

"Playing with a band like DEATH has also allowed us to get to people who wouldn't normally come and see us," added Steer.

The foursome proved sufficiently popular for DEATH to offer them the slot throughout Europe, but with the forthcoming 'Gods Of Grind' package (featuring Earache signees CARCASS, CATHEDRAL, ENTOMBED and CONFESSOR) about to take to the road, they simply didn't have the time available to take up the offer. However, one reason for this offer of an extension is down to the fact that CARCASS hit it off on a personal level with DEATH mainman Chuck Schuldiner.

"We'd heard from various sources that he was a bit of a psychopath," admitted Steer. "So, we generally kept out of his way. But one night he heard us playing some old Metal in our dressing room and came in. It turned out that, like us, he's well into the older Metal bands from the New Wave Of British Heavy Metal. After that, we got along fine."

It certainly strikes me as a little odd that so many of today's extreme Metal heroes hold the NWOBHM in a sense of virtual awe. Indeed, Steer is currently anxious to track down a copy of the third album from erstwile all-girl act ROCK GODDESS, only released in France. Can anyone help?

Anyway, back to the matter in hand and the subject of *this feature*. For CARCASS, the irony of supporting DEATH cannot have been lost. For, despite the obvious connections, the former do not regard themselves as a Death Metal act - far from it. And this is something admirably backed up by their music, which whilst being excessively aggressive nonetheless offers up highly melodic friezes. Indeed, it often surprises those who are sickened by the impaling infra-strictures (sic) of extreme Metal just how accessible CARCASS are. For Steer, this side to the band is crucial.

"We have never felt that we are a Death Metal band. In fact, melody is totally important to us. As you near your late teens or early 20s, you are really enthusiastic about music, then you start to look further afield for your inspiration than just extreme Metal. You begin to look for different things, apart from the really primitive stuff of aggression and speed. Don't get me wrong, these things are still cornerstones to the CARCASS sound and the whole essence of this band is to be as heavy as possible. But the *quality* of our songs is the Number One priority - and always will be."

One aspect of the neo-Metal scene that the band find particularly nauseous is the reliance on high speed performance as opposed to deftness of touch and talent. Steer, for one, holds no brief in this respect.

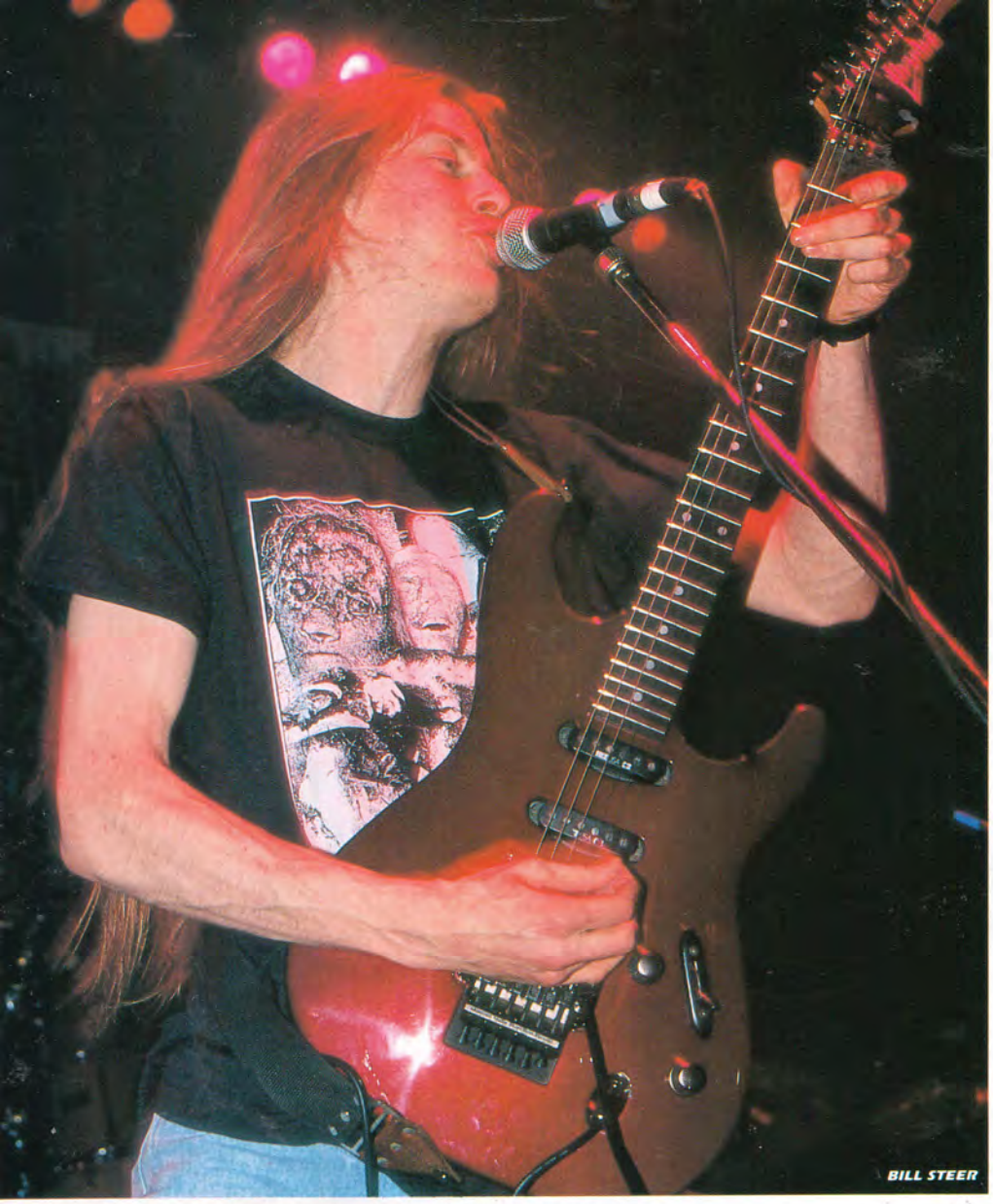
"There's no doubt about it, in my opinion everything is starting to improve away from the idea of playing at speed for its own sake. I maintain that this attitude has been declining for the past few years anyway! In a sense, what is happening now is that bands are moving to the other extreme, which is equally as silly and cynical. CARCASS prefers to perform at a medium tempo . But we'll always have an element of of high speed in there, because we enjoy playing that way occasionally, and we even like the slower stuff every so often - although I don't think you'll find us recording a ballad quite yet!"

The mind bobbles and bubbles at the very thought of CARCASS coming up with a sensitive ballad. It's almost as incongruous as infamous Underground Horror movie director Jörg Buttgereit directing a video for a Richard Clayderman song! And certainly there is no hint of a development in this direction on the quartet's latest offering, the fine EP "Tools Of The Trade", which is in many respects a continuation of the rather remarkable intestinal invocations evinced on last year's album 'Necroticism: Descanting The Insalubrious".

"I don't think we'll be too popular in certain quarters for saying so, but we wanted to put out this EP after the release on the album," stated Steer. "But Earache were far from happy with this arrangement. They said that it didn't work to have a 12" record put out after the LP, rather it should come first, as was their usual policy. But eventually the label did agree to do things our way.

JEFF WALKER

Pic Nick Matthews



BILL STEER

Pic Mike Eriksson

Now, they've turned round and told us that all four bands on the 'Gods Of Grind' tour are going to do the same thing!"

"In actual fact, all the EPs are being released on a separate, limited edition vinyl run," added Owen. "However, Earache are also going to put all of these EPs on a CD for release in Germany, but that is more of a case of promoting the label than the bands in question. And I don't think that any of the groups - ourselves included - are exactly happy at this situation. All of the bands are individual, and we all feel we deserve our own identity."

The vexed question of the relationship between CARCASS and Earache is one that must inevitably be tackled at this juncture. Rumour has it that after the release of their second album, "Symphonies Of Sickness" (1989), the band's contact with the company was at an end. Furthermore, it has been alleged that CARCASS did indeed attempt to sign to another label - and even put forward an aborted plan to start their own label, with distribution through the same company who deal with Earache, namely Revolver. However, all of this seems to have come to nought, as Earache still have the foursome under a legal lock and key, at least for the moment. Owen is reticent to delve too deeply into this side of things, but does agree that options were pursued.

"We were out of contract after "Symphonies..." was released, and we even started to record "Necroticism..." using our own money. At that point we were talking to a few labels, but Earache came up with the best offer. After that we negotiated pretty hard with them to get a good deal going. We managed to achieve that. The way things are currently stacked we are committed to one more album for Earache. Then we're free again, and we'll have to see what happens at that stage. Although I'm certainly not saying that we are planning to leave them."

At this stage in their career, CARCASS seem to have become one of the most talked about bands on the neo-Metal scene. Indeed, they have crossed over to a point where even the non-Rock media have been hailing them as something unique and special. The problem is that they could easily become the next novelty Metal band put inside a gilded cage for mass consumption, before being tossed onto the scrap heap. Steer is all too aware of this danger.

"In a sense it would be great if people pick up on us, as long as they see us as a band who will be around for a while. I hope we don't get treated like NAPALM DEATH (of whom Steer was once a member) a couple of years ago, who were considered a freak of nature. I believe that even people with a very short attention span will be able to realize that there is something in CARCASS that goes beyond the bombast, and we have noticed that just a few surprising people are turning up to watch us at every show. Hopefully that will continue.

"We'd heard from various sources that he was a bit of a psychopath"
CARCASS on DEATH's Chuck Schuldiner

"Of course, 90 per cent of our audience will always be Metal and that's the way it should be, because we come form that area, but the last thing we want is to alienate anyone - and let's face it, being called a 'Death Metal' can put a lot of potential fans off!"

The *real* difficulty facing CARCASS, as with all bands who establish a style, is trying not to pander to that which *they* perceive as being their true worth musically, so as to retain the support of those fans whom they already have at their shows and in the record racks. On the other hand, they have to be careful not to alienate their current following, whilst attempting to pick up new fans. Placation of what you have is as dangerous as striking out for new ground. This band's answer is to carry on pleasing themselves.

"We'd never pander to what others expect from us," determines Owen. "With "Necroticism...", we were accused in some quarters of wimping out and being too melodic! But we've always had that album in mind, the only trouble is that we've never had the opportunity to do it before."

"You have to have your own identity," continued Steer. "To get anywhere, a sense of individuality is necessary. To us, the music always comes first and hopefully that will now get the profile it deserves, rather than the lyrics and our image. In fact, we've always gone out of our way to play down the lyrics as much as possible - after all, we are normal people, not sickos!"

Now, whilst it is certainly true that this band's penchant for raiding medical text books for both their titles and lyrics, there is also a feeling that they have been taken rather too seriously by many, an endemic black humour being ignored - or even going unnoticed! There is little doubt that the air of self-depracation within CARCASS is a crucial part of their aural surgical equipment. After all, how can you fail to appreciate the humorous aspect of a song called "Corporeal Jigsore Quandary"?! Steer accepts, however, that for many CARCASS fans the humour fails to hit home.

"A lot of people do not get the humour, but that has never bothered us, provided nobody goes to the other extreme and takes us too seriously! Jeff writes the lyrics to entertain himself and some of the references are so obscure that even we don't pick up on them straight away! There are subtle in-jokes there, but the songs work on several different levels."

"There's no point in us explaining what we mean in our songs, because they are, to a large extent, self-explanatory, being so explicit. You can't say that there is a vagueness or ambiguity about them!" added Owen. "It's just that a lot of people haven't got the patience to read the lyrics. Of course, we come across the occasional person who has done so, but they are few and far between. And I also hope that we are expanding people's vocabularies in the process.

"Maybe we are also having a little dig at the Death Metal fascination with those sort of subjects. If you want to know what we feel about ourselves and why we write the lyrics, check out the song "Symposium Of Sickness" from the "Necroticism..." LP. That is about us. One thing that doesn't influence us at all are Horror movies. I used to be into Dario Argento movies, but not any more. Now I prefer the standard sort of films you find at every cinema. Horror movies are so clichéd and predictable these days. That's one of the reasons our lyrics *are* so technical, because we want to stress that we are not influenced by that sort of thing. CARCASS are not a tribute to *Evil Dead*!

"It's for that reason we were not happy when the last album was advertised as being a 'Blood Horror Classic' by Earache in certain magazines. It's ridiculous that our own record company start classifying us in that way! Maybe the time has come to ask what is going on."

Ironically, the last album does contain an extract from an interview with famed Splatter/Gore movie pioneer HERSCHELL GORDON LEWIS, thereby underpimnning a relationship with Horror that CARCASS have been at pains to deny. Streer isn't slow to see the humour in that situation.

"Yeah, here we are trying to deny the connection, and then you find HERSCHELL GORDON LEWIS on the record! But the reason we used that extract was because it fitted in with what we were doing on the record."

And in another move away from what has become CARCASS tradition, the new EP doesn't boast a weirdly medical term, but the rather more simplistic "Tools Of The Trade", a disappointment to those of us looking forward to accepting another etymological challenge.

"Well, we think that "Tools Of The Trade" sounds really ominous," said Steer, disagreeing with my premise. "Usually our lyrics go on for pages, but this time they were shorter. So we wanted a title that reflected this atti-

CARCASS (L-R): MICHAEL AMOTT, JEFF WALKER, KEN OWEN and BILL STEER

Pic Mike Eriksson

tude. Besides, we don't to go along with other people's expectations. We do not want to be stereotyped as a sick band."

The music contained therein was recorded with producer Colin Richardson during the same sessions that vomited forth the gastric juice glories of "Necroticism...", although these four thrusts (viz "Tools Of The Trade", "Incarnate Solvent Abuse", "Pyosisified" and "Hepatic Tissue Fermentation II") have been re-mixed. What the music undoubtedly shows is that this band are a truly remarkable Metal excursion. Personally, I should delight in seeing them taking on board a plethora of different musical ideologies and instrumentation. However, Owen eschews such suggestions.

"You've got to be able to use the basic set-up of bass, drums, guitar and the voice element properly, otherwise there's no point in bringing in orchestras, violins, saxophones, keyboards and so on. At this moment, I don't believe it would add anything to our sound. There's no real need for us to embellish what we have."

"Next time around I can't see the need for such arrangements," agreed Steer. "We certainly are not into musical experimentation for its own sake. There were a couple of acoustic guitar moments on the last record - and I never thought that I'd see the day when a CARCASS LP had such effects! But beyond that, we don't want to get carried away by grandiose ideas, especially on the restrictive recording budgets we have to work with!"

There are plans for recording a new LP as yet, although two songs are virtually complete (if untitled), and Steer, Owen and Amott have sufficient material stored up for the next record which they are keen to do as soon as possible. The question therefore left hanging by a tendon from the skeletal quest is: do CARCASS have a game plan?

"Well, we know that we definitely have another album in us that is going to be better than the last one," answered Steer. "Beyond that, we don't have any plans. As long as we enjoy what we do - even if no-one else does - then we'll carry on."

"And things are still growing for us," concluded Owen. "When "Symphonies..." came out the sort of music we were playing was still very much an Underground phenomenon. We got very little publicity. Now, the whole scene has exploded. All the Rock magazines are giving us features...It's almost as if bands like us are keeping the papers going! After all, there's only so much you can write about POISON?!"

Next stop for CARCASS: the Glam saloon?! ■

> ***"I never thought I'd see the day when a Carcass LP had such effects!"***
> Bill Steer on using acoustic guitars on "Necroticism"

CARCASS release the "Tools Of The Trade" EP at the beginning of March, and tour as part of the 'Gods Of Grind' package during March.

Pic Nick Matthews

MICHAEL AMOTT

ALIVE

IT'S ALIVE (L-R): GUS, JOHN ROSTH, MARTIN WHITE, KIM BJÖRKEGREN, PETER KAHM and PER ALDEHEIM

AND DANGER

It's been mentioned in these pages before about Scandinavia's ability to produce quality bands in the melodic Rock style pioneered by many American groups. While we in Britain frequently flounder when attempting to reproduce the clean-cut melodic sound of our American counterparts, the Scandinavians, and Europeans in general, seem to take the bit between their teeth, frequently coming up with some formidable results.

With the onset of the US Funk Rock explosion of some years back, pioneered by the likes of LIVING COLOUR and DAN REED NETWORK, the Scandinavians have again risen to the occasion. Joining Norway's SONS OF ANGELS and Sweden's ELECTRIC BOYS are IT'S ALIVE (also from Sweden). The band have made a limited 1000 Compact Disc copies of their 11-track debut album (in reality a demo) for promotional purposes. And an 8-song cassette version of the album graces the front cover of this month's issue.

Don't be surprised if you've never heard of IT'S ALIVE before, because like many of the groups featured in our regular *Demolition* pages, this Swedish six-piece are still in their relative infancy and have yet to make any serious impact outside of their homeland and Cyprus! But more of that later. However, unlike some of the British and American bands whose tapes find their way into this office, IT'S ALIVE's album has been expertly recorded and produced by the band themselves, without the aid of highly expensive recording facilities or a top-class US producer; There's no 'Mutt' Lange or Bob Rock lurking in the background here!

IT'S ALIVE CLAIM THAT THEIR STYLE OF MUSIC IS A CROSS BETWEEN HEAVY METAL AND THE MINNEAPOLIS SOUND OF PRINCE, WHAT'S MORE, WE ARE EXCLUSIVELY *GIVING AWAY* THEIR ACCLAIMED DEBUT ALBUM ON THE FRONT COVER OF THIS MONTH'S METAL FORCES! MARK BLAKE GETS FUNKY WITH LEAD SINGER MARTIN WHITE AND GUITARIST PER ALDEHEIM

Moving away from the quality of the band's demo LP for the time being, the songs themselves plough the suitably sleek groove explored by the likes of PRINCE and, perhaps a little predictably, DAN REED NETWORK. IT'S ALIVE (Martin White - vocals, Per Alderheim - guitars, Kim Björkegren - guitars, John Rosth - keyboards, Gus - drums, and Peter Kahm - bass) dabble in sophisticated Funk Rock, eschewing the jagged edge of the RED HOT CHILI PEPPERS or the AEROSMITH-influenced ELECTRIC BOYS for a more lightweight commercial sound exemplified by songs such as "Preacher Man", "Apache On The Warpath" and "Hey, Hey, Hey".

White and Aldeheim explain the history of IT'S ALIVE to date on an eratic phone line from Stockholm.

"The band came together about four years ago," states the guitarist. "It was the same line-up, but with a different bass guitarist. We also sounded a lot different..."

"We were a Soft Rock band," chips in Martin. "Very AOR in fact. We actually released a single in Sweden at that time which was a rather laid-back thing. It even had a horn section," he laughs.

Per explains: "The change in sound came gradually as we all evolved as musicians and songwriters. Like most bands we were still discovering our real sound."

IT'S ALIVE spent five months living on the Mediterranean island of Cyprus touring the local club circuit and subsequently earning themselves something of a reputation as a popular live act.

Per: "It was a shrewd move at the time as it was the perfect way for a band like us to learn the ropes. Our playing improved no end, as we were spending anything up to five nights a week playing cover versions in a number of clubs on the island.

"Eventually we started playing some of our own numbers in alongside other people's songs," continues the singer, "and the response to that material was excellent. In Cyprus there is no record industry, everything is bootlegged and sold on pirate tapes. We actually had something of a hit single out there with the song "Hey, Hey, Hey" (included on the free cassette), and we even made an appearance on Cyprus TV! It was the positive feedback we received there which made us more determined to get our music across to more people in our homeland and elsewhere."

Taking the initiative IT'S ALIVE returned to Sweden and set about recording a quality demo that would attract the attention of major record labels.

Per: "We used our own rehearsal studios and an eight-track recorder. The guitars, vocals and keyboards were live, but we sampled the drums and mixed the sound on an Atari computer.

Mark: "We have no great technical knowledge, but it was a case of learning how to use the equipment and get the best out of it without spending vast sums of money.

"We felt that to really interest a record company we had to come up with a demo that is listenable. Nobody wants to hear something that's poorly recorded, even if the songs are good; any A&R man will just switch off".

Although the Compact Disc runs to 11 tracks, the band are adamant that is *not* intended to be treated as a *proper*, commercially available debut album. But simply a representation of some of IT'S ALIVE's material (the band already have another ten to 15 songs in their repertoire). And already plans are underway to record further material.

"We're re-recording two songs from the tape, "Face To Face" and "Funky Town", for Active Records (the label run by the band's manager and former METAL FORCES writer Dave Constable)," announces Per. "We'll be using live drums this time, just to prove that we are capable of recording live in a studio and that we didn't just rely on machinery for the finished article."

Also scheduled is the band's debut single through Active, under the unusual title "Metalappolis".

Martin explains the origins of the song:

"We were always being asked what kind of music we played, and one day I just came up with the description "Metalappolis", as a hybrid of the words "Metal" and "Minneapolis". And we figured that it was an accurate description of IT'S ALIVE's music, as we mix Heavy Metal and Rock with the Minneapolis sound of artists like PRINCE and THE TIME, both Funk acts who typify that Soul sound. It just went from there to becoming the title of a song."

"PRINCE is a huge influence on us," confesses Per.

"But DAN REED is the godfather!" counters Martin, jokily. "We *do* get compared to DAN REED NETWORK a great deal, which does bug us a little, but I admit there are similarities between the sound of the two bands. I think it's because both bands have the same influences."

Per: "I listen to Heavy Metal; bands like KISS, METALLICA and VAN HALEN. As well as Motown, Funk and a lot of black Soul music. And Martin listens to PRINCE. Everyone in the band has different influences and different tastes in music, and when we come together to write and arrange material, there's input from everybody which means all of our influences creep in somewhere along the line. Although Per and I are the main songwriters, each member of this group has a contribution to make".

When you look at the enormous commercial success enjoyed by fellow Swedes EUROPE, it's hardly surprising to find that IT'S ALIVE have their sights set just as high. Although their attitude hasn't always fared well in the eyes of some people.

"There's a lot of jealousy between bands in Swe-

OUS

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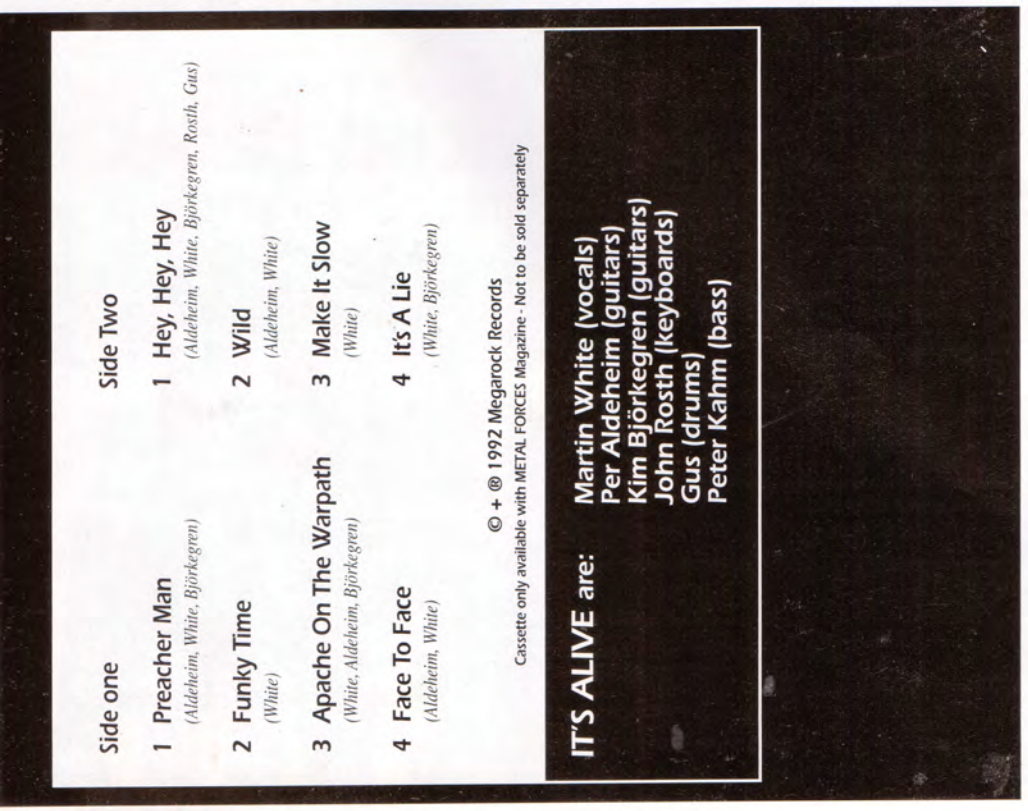
METAL FORCES

PRESENTS

den," admits Martin. "Some people over there think it's a bad thing when a band turns round and says that they want to sell a lot of records and make money. The record market over here stinks. It's mainly dominated by Pop bands and a hit single over here only sells 100-150,000 copies, which really isn't a great deal."



"We're reluctant to sit down and start writing to a specific formula just to have a hit," states Per. "I don't like it when you listen to some band's album and there are two or three very obvious songs in there, songs which are different from the others because they've been written with a hit single in mind. We have a great deal to learn and the 11 tracks on our tape are far from perfect, but every one is an honest representation of the band".

Returning to my opening comments it's amazing how closely European and particularly Scandinavian bands follow the musical styles and the image of many American Rock bands. Is it blatant plagiarism?

Martin laughs: "No no no. We just don't have our own scene over here, it's as simple as that. There are only two or three clubs in Stockholm that cater for Rock bands and fans. It's inevitable that we look to the States and Britain for inspiration. I guess a lot of bands, ourselves included, absorb what we see on MTV and what we hear on the albums coming out of those countries"

The band's tape has already attracted some attention from several major labels, although IT'S ALIVE have yet to sign their names on the dotted line.

"We're waiting for a major deal," admits Martin, "and we now want the opportunity to record a proper album. It's encouraging that record companies have already shown this much interest in the band; and we're convinced that most of this interest is down to us going out and recording a top quality demo."

"As far as the future is concerned, I guess we just want to go out and tour the world," states the guitarist, "isn't that every young band's ambition?"

If you've read this far don't just take IT'S ALIVE's word for it, play the tape and make your own mind up. Good listening. ■

DISPATCH

PISSED OFF, FED UP, HAD ENOUGH OF THE WORLD OR JUST PLAIN BORED? IF THERE'S SOMETHING ABOUT METAL FORCES YOU DON'T LIKE, OR IF YOU WANT TO AIR YOUR OPINION ON A CERTAIN BAND, JUST DROP US A LINE TO: DISPATCH, METAL FORCES, 46-48 OSNABURGH STREET, LONDON NW1 3ND.

DOOM AND GLOOM ON THE AIRWAVES

Dear METAL FORCES,

I am writing to inform you that yet another of our Rock shows is due to be taken off the air, because the programme manager doesn't like Heavy Metal/Rock. He doesn't even think we should have a Rock show and wants to put an easy listening show in its place.

I would very much appreciate it if you would print this letter, as the more people who know, the better.

If any readers would like to help, please write to the following address:

The Station Manager,
BBC Radio Gloucestershire,
London Road,
Gloucester.

Please give your reasons why you don't want to see the show axed. We want HM/HR on all day, every day, not to lose shows because one or two people don't like it.

I realise this letter won't be printed before the show goes (Tim Oakes, the presenter, only got 10 days notice, listeners a mere 7 days!) but please still write a.s.a.p.

If METAL FORCES would also like to help, please write to the above address. It would be greatly appreciated.

Helen Briggs,
Cheltenham.

Sad to see Tim's show go and it would be good to have a lot of readers write in and voice their concern.

Should the offending Station Manager wish to contact METAL FORCES to explain his action then we'll gladly give him space to put forward his reasons.

How do other readers feel about the stae of Radio in this country? Should METAL FORCES do more to get Rock on the radio? If so, what do you want us to do?

UNDERGROUND: OVERGROUND

Dear METAL FORCES,

I've been a regular reader for quite a while. Even though there are a million Rock and Metal magazines in LA, I still enjoy reading METAL FORCES the best.

The music scene scene out here is really not as good as one might think. The majority of bands sound and look the same, without any kind of profile. However, there is one band I'd like to tell you about. The name of the band is AUSCHWITZ and I just heard their first demo.

I think they're going to make quite an impact on the msuic scene pretty soon. These guys and a few other bands are the Hardcore Metal underground scene in LA and nobody even dares to let them play in any of the clubs out here.

So how about a story? Remember, today's underground bands are the stars of tomorrow! Keep up the good work!

Robert Morgan,
Los Angeles.

Thanks for the compliment's and we're on the AUSCHWITZ trail!

CLUB CRAZINESS

Dear METAL FORCES,

I felt compelled to write to you after reading issue 68's (Rock On The Airwaves) page, where it became clear some of the DJ's are just not getting their act together.

My wife and I promote and run two Rock clubs in the South London area and we also run a membership club now approaching some 350, to whom we send out regular newsletters. Possibly we could assist you with some information. It's always occured to me that a Radio DJ sitting in an empty studio has very little in the way of feedback to know if his or her choices are in fact in touch. In a club situation however you soon find out if the latest "Joe Bloggs" record is a floor-filler or not, and in fact we do report back to several promotion companies on new product.

Finally, please tell us if their are any radio stations who wnat a new Rock DJ?

Nick Edwards,
Sunbury.

Interesting points. What do other people feel about this? Are DJ's out of touch? And what do our DJ's think? Let us know.

BRIT ROCK: SOMEONE CARES!

Dear METAL FORCES,

I read your article on British Rock with interest and I thought I'd write in about it.

I've been a promoter for three yaers and do the Stick Of Rock in London and Rio in Bradford amongts others, and I also manage four bands,

At the moment I only deal with British bands and I've got to say I think there are better bands around at the moment than in the 70's.

Apart from the fact that Radio One won't play any Rock (especially British) I put a lot of the blame for British failure on the magazines, you being the exception (*Creep - Ed.*), especially in demo reviews. All the other magazines are full of the latest American bands on the block and sod any British bands.

In the past year we've had the privilege to work with, amongst others, the following bands who I think are not only equal to most American bands, but better in a lot of cases: SWEET F.A., ALIBI, KID WICKED, MARSHALL LAW, ROMA, BLACKOUT, GILT, TWIST OF FATE, V.H.F., MORE THAN MEETS THE EYE, THE ONE THING, IF ONLY, A.O.K. - the list is endless.

Also if I can ask a question, why do Rock fans not go to see new bands anymore, even with free admission? The local Rock discos are packed. What chance has a new band got of getting known outside their own area, unless you spend #100's on a buy on with the latest American band.

Don't get me wrong, I like American Rock and I also think your article was spot on. I just wish people would stop knocking British Rock and realise what talent we have in our own back yard.

Ray Williams,
Crisis Music.

NOT ENUFF?

Dear METAL FORCES,

I am writing to ask a favour. Please include more ENUFF Z'NUFF in your future issues. It would be much appreciated.

Beth W.
Illinois.

More ENUFF Z'NUFF? Always willing to oblige so expect some stuff on Chip and the boys soon

IF ONLY: WILL THEY PUT BRITAIN BACK ON THE MAP?

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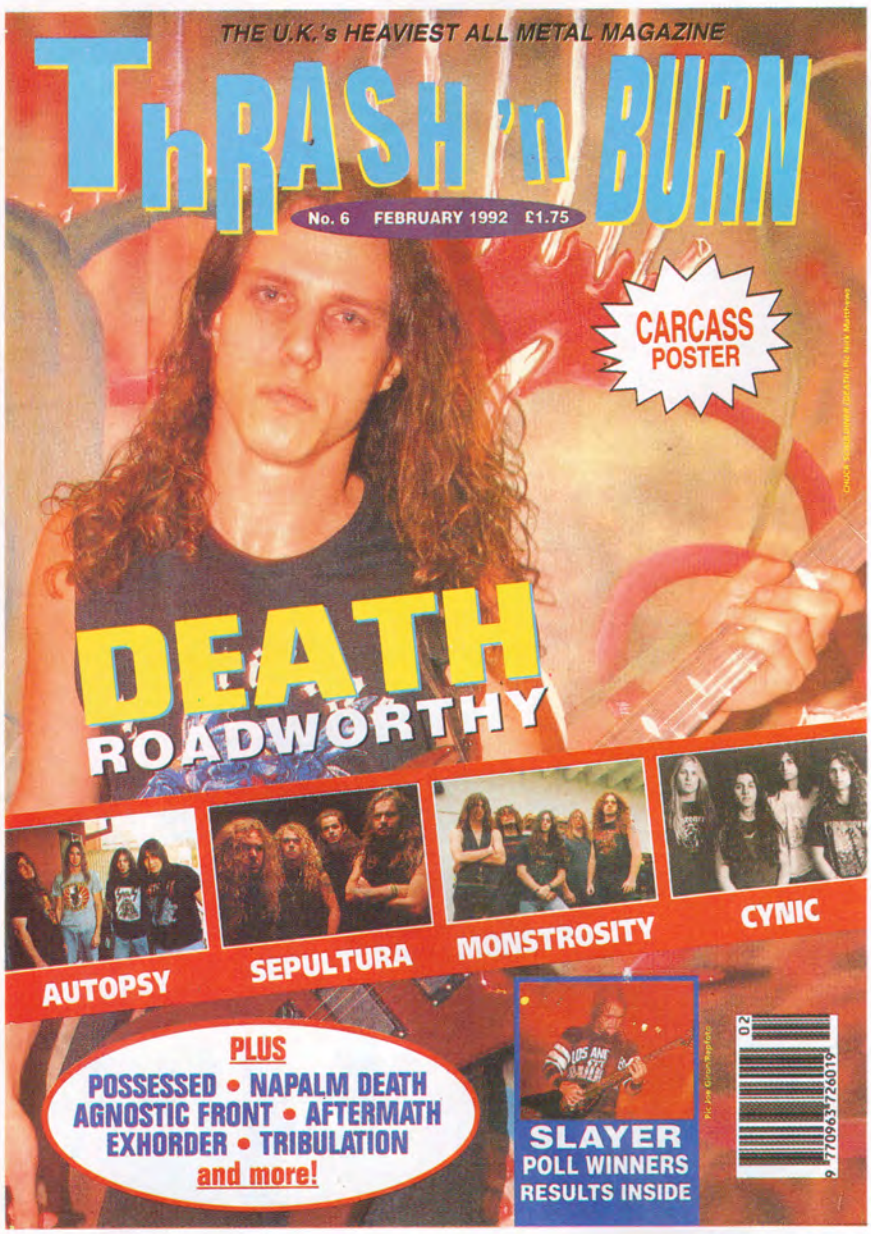

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METAL FORCES

NUMBER 70 MARCH 1992

REVIEW SECTION

UFO

ARMED & DANGEROUS

UFO
High Stakes And Dangerous Men
(Essential - ESSCD 178)

EXCELLENT 90

This is the album that's had Mark Blake weeping openly as he worryingly proclaims he'd rather listen to UFO than have sex! My own sentiments clearly don't stretch that far, but I have to say that The Boy's got a point. "High Stakes And Dangerous Men" is a stunning come-back.

Once and for all banishing the horrendous memories of Phil Mogg's insistence in keeping the spaceship flying without partner in crime Pete Way and increasing on the powerful return witnessed at the Town And Country Club towards the end of last year, this album drips class and a supreme sense of fun that only Mogg, Way and a few bottles of *Carlsberg Special Brew* know how to concoct.

New boys Clive Edwards (drums) and Lawrence Archer (guitar) fit the bill with style, the latter fulfilling a promise he's shown for years. "High Stakes And Dangerous Men" is a Hard Rock album in classic style. A far cry from hip, street-wise Metal favoured by todays youth I'll grant you, but nevertheless it Rocks solid from start to finish. Not many Hard Rock albums these days can lay claim to such a boast.

A sweet Bluesy refrain and some Mogg like growling and suddenly UFO are up and flying into opener "Borderline" and it's just like you were listening to "Phenomenon" or "Lights Out" all over again. The forceful "Primed For One" continues the class, whilst "She's The One", first single "One Of Those Nights" and "Don't Want To Lose You" all show they've not lost the knack of penning a classy yet commercial Rock song.

"Ain't Life Sweet" may echo FLEETWOOD MAC's "Oh Well", but it soon establishes an identity all its own, whilst inherant UFO classiness is written all over catchy Hard rockers like "Burnin' Fire", the exquisite "Running Up The Highway" and the brooding "Back Door Man".

The bombastic "Let The Good Times Roll" rounds off an album you should all have in your collection. No old boys trying to recapture lost glory here, just the sort of solid, quality British Hard Rock we've been looking for. We've all been moaning about where did classy British Rock go. UFO have provided the answer.

So good is "High Stakes And Dangerous Men" that I can even forgive Pete Way's fondness for Aston Villa. And perhaps the more charitable amongst you would like to send Mark Blake some condoms so we can once more enjoy it in the office!

JERRY EWING

INSIDE

ALBUMS
PEARLJAM
AUTOPSY
LOVE/HATE
PANTERA
GARY MOORE
JOURNEY
LILLIAN AXE
ASYLUM
CELTIC FROST
GRUNTRUCK
DIAMOND HEAD
JAN CYRKA
POISON IDEA
D.O.A.
WHITE LION
GOD
HUMAN DRAMA

SINGLES
GUNS N'ROSES
LOUD
SEPULTURA
GUN
CATHEDRAL

VIDEOS
WHITE LION
CREAM
BADLANDS
CHILI PEPPERS

LIVES
DANGER DANGER
EXODUS
BRITNY FOX
DEATH
PEARLJAM
FM
THE END
TIGERTAILZ

PLUS:
Charts, Playlists and Out Of This World

CELTIC FROST
Parched With Thirst Am I, And Dying
(Noise - NO191)

EXCELLENT 90

Because of the fact that CELTIC FROST are no longer the revered demi-gods they once were, it is easy for the band's influence (and also the influence of Tom G. Warrior and Martin Eric Ain's earlier band, HELLHAMMER) to be underestimated.

Let me put the record straight.

The music of CELTIC FROST and HELLHAMMER laid the foundations for Death Metal as we know it. The bands' sheer vehemence and almost endless innovation shaped the very genre that we so merrily slam dance our litle heads off to today. Without CELTIC FROST there may well have been no OBITUARY. Without CELTIC FROST there may well have been no CARCASS. Without CELTIC FROST there may well have been very little at all. See my point.

"Parched With Thirst Am I, And Dying" is no ordinary compilation, but then, as we know, CELTIC FROST are no ordinary band. Of the 18 tracks on offer here, only seven are available elsewhere. The remaining 11 songs are either previously unreleased material or, in the case of "Under Apollyon's Sun" and "Idols Of Chagrin" (a fiendishly heavy number that opens the proceedings), are new songs to be included on the next CELTIC FROST album.

Because of the fact that so many of the tracks have been re-mastered, the album's sound is absolutely alive. The drum sound is the largest ever to grace a FROST album; the guitars distort with a grunge that surpasses anything before and Tom Warrior's vocals are easily his most virulent yet (with 'death grunts' all over the shop!)

Of course, it's the older material that really makes this LP. The vitriol and unpredictability displayed on such classics as "Circle Of The Tyrants", "I Won't Dance", "Mexican Radio", "The Usurper" and "Journey Into Fear" (a veritable stormer lifted from the "Emperor's Return" sessions) leave this listener totally breathless and amplydisplay just how fine a band CELTIC FROST were.

The band are presently at home in Switzerland sorting out material for a new album (though, it would seem that Ain isn't there any more). Despite

Warrior's assurances to the contrary, it looks as if CELTIC FROST's days as leaders of their field are well and truly over. As an epitaph "Parched With Thirst..." could come with no higher recommendation. Go and buy it, it's GGGRRREEEAAATTT!!!

IAN WINWOOD

GARY MOORE
After Hours
(Virgin - V 2684)

IMPRESSIVE 80

The memories of his flirtation with Celtic Metal mere flickering embers in the fire of Metal History GARY MOORE continues his increasing love affair with The Blues to varying degrees of success.

And why shouldn't he. After all, "Still Got The Blues" shifted some 270,000 units over here, elevating him from a man who's past was remembered for some dodgy, latter day NWOBHM albums (that's before he became an established solo artist) to someone who my Dad listens to on Jazz FM's Blues show!

That's not to say GARY MOORE's sold out. Far from it. "After Hours" is another fine Blues album, only this time it's more of Blues Rock album instead of a Rock Blues album, if you get my drift.

To highlight this shift towards the finer points of Blues come current single "Cold Day In Hell" and a cover of ALBERT KING's "Don't You Lie To Me (I Get Evil)", both blasting out Memphis Horns soulfulness, whilst more plaintive Blues balladry operates in DUSTER BENNETT's "Jumping At Shadows", "Seperate Ways" and album closer "Nothing's The Same".

For those that want it rocked up a little, MOORE seems more at home with pacier affairs like "Only Fool In Town", in which his distinctive Les Paul sound races to the fore, and the rousing stomp of JOHN MAYALL's "Key To Love".

A duet with BB KING, on MOORE's own "Since I Met You Baby" is definitely the highlight of an album that evokes an array of moods within the listener. Listening to the two distinctive guitar sounds is quite enthralling.

However, listening to MOORE's own "Story Of The Blues" (reminiscent of the title track from the last album), and juxtaposing it with a cover of LITTLE MILTONs "The Blues Is Alright", one can clearly see MOORE desperately trying to evoke a lyrical imagery it takes years to master, and you also have to wonder if he's at severe pains to prove to himself as much as anyone that Blues is for him.

At the end of the day though, this wonderfully accomplished guitarist makes good records. He may be ashamed of his own Heavy Metal past, but I'm not ashamed to listen to "After Hours". Perhaps you shouldn't be either.

JERRY EWING

PANTERA
A Vulgar Display Of Power
(East/West Advance Tape)

GOOD 70

It's easy to get caught up in the swirling controversies that seem to surround this Texan bunch. Having started out more in the melodic Hard Rock vein, they have now jumped into the Thrash-esque whirlpool, hitting the lights through the much-acclaimed "Cowboys From Hell" a couple of years back.

As a result of the positivity offered up towards the "Cowboys...", PANTERA were even voted 'Best New Band' at the Foundations Forum last year in Los Angeles, seeming to highlight the foursome's effort to distance themselves from their glossier roots. After all, how can you be perceived as a new band if you're five albums into a career?!

Anyway, all of this is rather besides the point when one is trying to assess the strengths and weaknesses of a new LP release. And as the spotlight falls heavily on "A Vulgar Display Of Power", I have to leave aside my suspicions concerning PANTERA's commitment to aggressive Metal and own up to liking them and what they do - even if it is rather contrived.

The point is that "A Vulgar..." is impressive. Vocalist Phil Anselmo is thunderous, charred and vehement. Guitarist Darrel has a driving notation. And the rhythm section of drummer (and LP co-producer) Vinnie Paul and bassist Rex Rocker (silly name!) is efficient, if perhaps just a little too taut. And they do have the capacity to pen satisfactory songs, like "Mouth For War", "Fucking Hostile" and "No Good For No One" - all of which drip with cantankerous mobility.

But the overall effect is one that doesn't totally overwhelm. It has the tincture of influence (especially from METALLICA) ranged throughout and doesn't really convince that PANTERA are anything other than a brief flirtation as opposed to a long-term love affair.

I'm sorry to have to suggest it, but although "A Vulgar Display Of Power" is fine listening in itself, it doesn't leave you breathless for more. The question is: will the band change their spots again if they start to hit the slide?

MALCOLM DOME

URIAH HEEP
Rarities From The Bronze Age
(Sequel - NEX CD 184)

GOOD 70

A collection of singles (both A and B sides) that will really be only of interest to die-hard HEEP fans (of which legion I count myself a member), this ranges from "Gypsy" (the B side to '71's 45 "The Wizard) right up to 1983's "Playing For Time" (the flip to "Stay On Top", lifted from the "Head First" LP).

Altogether there are 21 cuts which really do span (msuically and chronologically) the band's lengthy association with the Bronze Records, the label founded on the back of their success.

MALCOLM DOME

MOTÖRHEAD
Live Jailbait
(Receiver - RRLD 005)

DISAPPOINTING 40

MOTÖRHEAD are, without doubt, one of the most influential Metal bands of the last decade. Fathers of the Thrash legacy (although they won't admit it) and legends both on and off stage. That unfortunately makes them viable targets for cheap cash-in products.

As anyone who's ever seen Lemmy and Co. live will know, the first thing to hit you is the immense barrage of sound. MOTÖRHEAD live is like a punch in the face, whereas this is more of a slap with a wet kipper! I've heard better quality bootlegs than this!

The 22 tracks available are grim reminders of the "Iron Fist" tour in 1982. A bloody "Iron Fist" starts the ball rolling, and Uncle Lem's "Heart Of Stone" drives "The Hammer" home. He jokingly insults the audience during "Jailbait" whilst "(We Are) The Road Crew" makes you finally realize that you're listening to the mighty 'HEAD (the riff says it all), and they acknowledge that they have "No Class" before going into "Overkill".

I have to admit "Train Kept A'Rollin'" sounded better with AEROSMITH, but could Steven Tyler cut it on the genuinely evil "Mottrhead"? I don't think so...

I have witnessed the 'HEAD live and heard the sound that makes eardrums bleed, and believe me when I say that it was nowhere as bad as this. So through no fault of the musicians themselves, this really is quite an appalling piece of vinyl. Stick to the official "No Sleep Til Hammersmith" or the later "No Sleep At All", or better still see the band in person - I'm sure they'd like to see *you!*

CHERYL SMITH

NAPALM DEATH
Death By Manipulation
(Earache - MOSH 51)

GOOD 70

If the truth be known then NAPALM DEATH were probably destroyed by the enormous interest they generated a couple of years ago, when the mainstream media picked up on their remarkably hostile and unique sound, turning them into, as former NAPALM DEATH/current CARCASS guitarist Bill Steer suggested recently, *"A freak of nature".*

The awesome style developed through the "Scum" and "From Enslavement To Obliteration" LPs seemed to become the but of jokes and irresponsible behaviour by those who saw only the nonsensical aspects of the band, failing to recognize either their influence or energy. In short, few bands can claim in recent times to have achieved what NAPALM DEATH did before they became almost as trendy as KYLIE MINOGUE - for 30 seconds!

As a result, the band of '92 is far removed from their beginnings, both in terms of personality and personnel. Gone are the Lee Dorrian growl-from-Satan's-bethel and Bill Steer's bacterial guitar sound. Now, ND are no more than an ordinary Death Metal band, their inspiration stripped away. And this is made so obvious on this selection.

Side One features the present affair, with seven cuts that really do not stand out up against the cream of the Death Metal crop, save for the final cut "Harmony Corruption". These are lifted from the 12" singles "Mass Appeal Madness" and "Suffer the Children".

No, it's Side Two that takes off, drawing 12 tracks from the Steer/Dorrian era, taking in the "Mentally Murdered" 12" single and no less than six songs from a Japanese flexi single recorded with seminal Japanese Hardcore band S.O.B., who were such a primary influence on NAPALM DEATH! This stuff is awesome, with the likes of "From The Ashes" and "Multi-National Corporations Pt. II)" taking the bands into areas of vile malaria few acts could even conceive exist.

If this were a 12-track album drawing only on Side Two, then "Death By Manipulation" would be a classic. As it is...The LP title says much!

MALCOLM DOME

THE REVOLTING COCKS
Beers Steers And Queers
(Devotion - CDDVN4)

ESSENTIAL 95

So good they had to release it twice! It's second time around for this epic of monstrous noise and depraved lyrics. The American *pervs* who've been around for over half a decade were little know outside their *cult* following but still managed to pack out the Astoria to the horror of every self respecting soul. Noted for their lack of *tact* they trolled up every sexual innuendo, rubber doll and nude woman to shock us, in a night full of low action.

THE REVOLTING COCKS possess an all consuming, steam roller of a sound. Hell hammering guitar stomps all their Industrial back drop. But they mean to make you dance - and hell, you just can't help yourself. The title track casts out and welds itself to the inside of your head. The monotone shout of 'Beers Steers And Queers' is enough to send you in an estacy haze!

If you don't already have this in your collection get one fast. Life takes on new meaning once given a sonic blast of destruction.

DENISE STILLIE

D.O.A.
Bloodied But Unbowed/war On 45
(Roadrunner - OS9185)

NOT BAD 60

Joey 'Shithead' Keithley is a sensitive soul. "Let's Fuck" screams the vocalist of Canadian Hardcore stalwarts D.O.A. in a typically pensive moment. Also poignantly delivered are such touching sentiments as "I Hate You", "I'm Right, You're Wrong", "Rich Bitch" and "Get Out Of My Life". Heart-seering stuff, indeed.

"Bloodied But Unbowed/War On 45" is a re-issue of D.O.A.'s first two albums, never previously available in Europe. They contain many of the seminal classics which forged the band's reputation as a Hardcore tour-de-force in the '80s.

However, what we have here is an album of black and white contrasts. Occasionally D.O.A. are nothing short of brilliant, blasting out such pearls as "Waiting For You", "D.O.A." and the indispensable "Fuck You" (a song covered by OVERKILL on their EP of the same title back in 1987) with undeniable power and much agreeable anger.

On the other hand though, longer tracks such as

"2+2" and "Watcha Gonna Do?" are just plain dull, with repetitive riffs, scant instrumentation and forgettable melodies rendering the material tiresome, ensuring such songs far outstay their welcome long after the point has been made.

D.O.A.'s somewhat abrasive lyrical approach also grows very weary very quickly, with the band veering from political rhetoric to offensive diatribe at the drop of a hat. When topical D.O.A. are like seminal USA Punks BAD RELIGION without the intelligence; when obnoxious they're like FEAR without the wit. Pitiful.

At its best this release really hits the spot, but when bad the album disappoints on a grand scale. All too often I found my hands wandering towards the 'fast forward' button which, with so many great albums around at the moment, will simply not do.

IAN WINWOOD

JOURNEY
The Ballads
(SRCS - 5682 Import)

ESSENTIAL 95

Sob, sniffle, swoon. What more could a man ask for? A collection of JOURNEY's greatest ever ballads gathered together on one album. It really is too much for one man to contemplate.

Yet Mark Blake wouldn't let go of his UFO album, Kelv has passed out at the thought of handling 15 JOURNEY ballads in one go (it's far too much for the young lad) and Denise just wanted to know why? So it's up to me!

But I'm not afraid to boldly go places the others simply can't cope with (huh, call themselves JOURNEY fans!), and here I am faced with the monumental task of taking in everything from the love-lorn splendour of "Open Arms" to the heart-rending "Why Can't This Night Go On Forever". Choked, I don't know if even I can cope with this!

Sandwiched inbetween such highpoints of swirling sentimentality are the effervescent brilliance of "Lights", the love-on-the-road sadness of "Faithfully" (the best ballad JOURNEY ever wrote), the quirkier "I'll Be Alright Without You", the sentimental chart smash "Who's Crying Now", the subtle grace of "After The Fall", the poignant tear-jerk of "Stay Awhile" and the open-the-floodgates tug of "Still They Ride".

All this and six more, including the throat-clogging appeal of "Send Her My Love". Even ANTHRAX's Joey Belladonna is a huge fan. And so am I. JOURNEY wrote the most superb ballads ever.

FOREIGNER may have had the delicate handling of Lou Gramm, STYX may have been wonderfully magnanimous, TOTO delightfully plaintive and REO SPEEDWAGON cloyingly sentimental, but none could reduce a red-blooded male to a gibbering wreck better JOURNEY, with Steve Perry's distinctive croon and Neil Schon's splendidly intertwined guitar.

Indeed it is too much. A cold shower beckons. Enjoy wimpsters, enjoy!

JERRY EWING

YNGWIE MALMSTEEN
The Collection
(Polydor - 849271 Import)

NOT BAD 55

YNGWIE MALMSTEEN is one of life's characters. Tales of the Swede's rage are legendary in certain circles. Musos love him, ex-band members hate him, and everybody knows his name.

It's about time Polydor got around a "Best Of..." compilation, if only in order to capitalize on the few good songs MALMSTEEN has. However, the choice of material is not always the best.

Generally though, there's a good choice here, whether it's the overblown ego trip of "Black Star" or the more commercial "Heaven Tonight".

The tendency to place the tracks in chronological order does make this a tad sterile, although it does show a marked change in production styles. Most pleasing to these ears is the raw, thumping "You Don't Remember, I'll Never Forget" (from the "Trilogy" LP). "Queen In Love", too, is a vital MALMSTEEN.

Things pick up on the vocal front with inclusion of Joe Lynn Turner for "Deja Vu", but I can't help feeling that "Riot In The Dungeons" would've made a better opener for Side Two. Then, of course, you're guaranteed all the boring widdly bits from "Live In Leningrad". Guy, you ain't even *close* to HENDRIX. Blackmore maybe...

If you were to believe the sleeve notes to this, you'd think YNGWIE was an angel, a god of the guitar. What is true is that his style, while still being unique, hasn't changed for the past ten years. In short, YNGWIE has been surpassed by even more dynamic performers. Not even his most heartfelt rage can change that.

CHERYL SMITH

DEAD SURF KISS
Narcotic Nevada
(Oceana/Onslot - 54113-2 Import)

GOOD 65

DEAD SURF KISS? A name for *now*? A name that easily slots into *place*.

"Narcotic Nevada"? A suitably drug addled title. A suitably barren image.

Okay so we've established DEAD SURF KISS know the game. They're not playing to satisfy their creative urges. They want the money, the fame etc.

Easiest route? Plagiarism. And lots of it.

Just to emphasise the point "Narcotic Nevada" opens with "Embryo Metal Doll"- executed in the style of MEGADETH - and further in we have "Sirens" which owes much to METALLICA's "One".

But enough of that, we could be here all night. DEAD SURF KISS promise much but deliver an album crammed with contradictions. Oh how they want to blind us with their ability to mix genres - but no ones buying. Far from the 'habit forming Techno/Death/Grindcore' beast we've been sold, the band form less of a blend and more of a muddle. The songs are fragmented and jump from genre to genre making for a somewhat uneasy listen.

It puzzles me that they haved opted to steal vast sections from others when their own *noise* seems to transend all barriers with greater ease. Main man Havick Worth posesses a potent and aggressive vocal style that that begs to be heard. But although it's obvious that they're capable musicians they're not clever enough to pull off this raucous clash of musical styles.

It's not until nearer the end of the album that we are blasted with a couple of songs that don't owe their origins to some one else. "Jesus Saves" opens with funk bass then rides out into sonic oblivion and "Seattle" is a similar noise monster.

"Narcotic Nevada" - unfortunately your *not* going to get hooked.

DENISE STILLIE

VARIOUS
What The Hell!
(Hellhound - HELL 014)

IMPRESSIVE 75

"What The Hell?!?" more like. Least that's what I thought when I first clocked the cover of this compilation from German label Hellhound. A scantily-clad nubile and a salivating dog stand proudly in what I presume are the fiery depths of Hell looking totally murderous and generally setting the cause of Metal back light years.

But, trust me, never judge a book by its cover. The album, for the most part, is actually most impressive.

Featuring a variety of previously unreleased tracks from European and American Hellhound signings, "What The Hell!" certainly occupies the heavier end of the Metal spectrum. Still, it's never just a plain old Thrash compilation. In fact most of the bands included display a keen ear for catchy tunes and a trong sense of melody.

Best of the bunch are L.A.'s PIGMY LOVE CIRCUS whose, almost Hardcore, "Mugger" is a touching tribute to those nice chaps who steal our hard-earned cash at knifepoint. "Love The Ice" from Sweden's HYSTERIA G.B.C. is also worthy of a mention, as are the two tracks from SHRAPNEL as well as the stomping "Wanna Go Back" from Berlin's ANGELUS.

Coming a cropper are the rather pedestrian INTERAL VOID (whose singer sounds more like OZZY than the man himself). THE OBSESSED are similarly forgettable, and the utterly saccharine "Too Late To Forgive" ballad from New York's LOST BREED is about as out of place here as Axl Rose at Vince Neil's birthday bash!

All-in-all though, "What The Hell!" is well worth the cash to those of you keen to tap the talents of today's underground scene.

Shame about that cover, though!

IAN WINWOO

Pic Rocky Schenck

LOVE/HATE
Wasted In America
(Columbia Advance Tape)

EXCELLENT 90

Judging by the way almost everybody got their knickers in a twist over LOVE/HATE's arrival and their "Blackout In The Red Room" debut, I must have been one of the few left unmoved by the LA gutter brothers.

Yet if I could only find it in my heart to like the title track from the debut, then "Wasted In America" is a very different kettle of fish. But this is no case of bandwagon jumping, because the chances are that if you didn't like "Blackout...", you will enjoy "Wasted In America". If however, you revel in the debut's nihilistic stomp, you may just find yourself a little disappointed with LOVE/HATE's second offering.

For all the melodic roughness of the debut, "Wasted..." is instilled with an, at times, almost mainstream melodic flavour that may unsettle initial fans, but then again, that's probably why I find it so engaging. Never is this more evident than in the opening blast of the title track, which should provide the band with their first Top 40 hit should it be released as a single. There's the typical melodic flavour with which Jizzy and co. go about their business, but the harsh reality of the debut is gone in favour of a more polished matureness. But then again, when you consider that in their early days LOVE/HATE sounded very much like U2 and THE ALARM, and worked with the likes of Tom Werman, this is a little unsurprising.

What is surprising is that for a band who believe that there's nothing more to be done with Heavy Metal, they've made an album which some may feel is a little on the safe side!

But don't let me inject you with the fear of a horrifying sell-out to the WARRANT's of this world, as LOVE/HATE can still whip up an earthy storm, as evidenced on the slightly off-the-wall "Spit" or the darkly brooding "Don't Be Afraid".

Yet for a major part of "Wasted In America", LOVE/HATE walk a line somewhere between the street sounds of the debut and a sense of melody that remains from their DATA CLAN days. Thus tracks like "Time's Up", "Happy Hour", "Miss America" and "Cream" are all hard hitting yet very melodic at the same time, yet as songs in their own right are all far superior to material from "Blackout...".

Likewise, the intro to "Tranquilizer" could be any number of American bands before the more recognisable LOVE/HATE traits kick it into another gear altogether, whilst "Social Sidewinder" may be lighter and a little more melodic, but it points to an increasing maturity that should further their cause considerably.

Only the execrable crassness of the plain stupid acoustic led "Don't Fuck With Me", and the surprisingly dull "Evil Twin" with which you should already be acquainted, mar an album that may put some people off, but over-all should engage an even bigger army of fans.

The worlds most *stoopid* band may be *wasted in America* but they're sounding all the better for it.

JERRY EWING

JAN CYRKA
Beyond The Common Ground
(Food For Thought - GRUBB 22)

IMPRESSIVE 80

Strange to think that somebody once known as Flash Bastard (in his days with ZODIAC MINDWARP) and was also associated with a porn baron's attempts to get into the Rock field (with MAX & THE BROADWAY METAL CHOIR) has such musical taste and excellence that he can record an album on a mere eight-track machine and make it so appealing and impressive. But then, JAN CYRKA has never been a man who has allowed whatever the machinations of those around him to take away from his own high musical standards. Listen to his work with ZODIAC, it was always tight and efficient.

Whether "Beyond The Common Ground" is the beginning of a new chapter in Cyrka's career or merely a brief exposition of solo ideas whilst he plans his next major move I am not sure. Whatever, it is a fine outing, giving out the nod to such masters as JEFF BECK, STEVE VAI and JOE SATRIANI, but never losing his essential individuality. And listening to this LP, it is clear that, whilst he may not get the attention of others in his field, CYRKA is more than capable of holding his own in any company. Quite honestly, his dismissal of flash mogadonic fret runs in favour of a real gut feel is laudable in the extreme.

The enjoyment here lies in the fact that CYRKA really does run the gamut - and puts his genuine enjoyment of his own talents into every track. "Horse Of Another Colour" zips into action with a snorting ferocity, lighting up the path for "The Equalizer" (with its implantation of VAI currents and vibes). From hereoin, it's a rollercoaster of different spirits. "Two Wheels Are Better Than Four" is highly oiled, "In Search Of Common Ground" is tantalising... And so the ride continues, each aspect proving to be effective and compulsive.

JAN CYRKA has talent in abundance. Hopefully, "Beyond The Common Gorund" will give him the credibility and applause he so richly merits.

MALCOLM DOME

UNRULY CHILD
Unruly Child
(Interscope Advance Tape)

IMPRESSIVE 80

I've often been accused by Jerry Ewing of giving up on the AOR cause. Unfortunately my appreciation of the genre has diminished over the last couple of years, due to the fact that things ain't what they used to be! These days so many Melodic Rock bands are content to tread over the same old ground; learning the trade from MTV instead of honing their songwriting skills the way JOURNEY, FOREIGNER and BOSTON did back in the '70s and '80s. But when a decent AOR album comes along I'm more than willing to give it the thumbs up, and UNRULY CHILD's debut is just such a record.

Scanning the credits it comes as no surprise to find some experienced players on the team. Aided by the production skills of Beau Hill, UNRULY CHILD includes former KING KOBRA/SIGNAL vocalist Mark Free and guitarist Bruce Gowdy, formerly with SAGA-impersonators WORLD TRADE.

The opening track, "On The Rise", is a gorgeous melting pot of volcanic drums, sumptuous melodies and stadium-friendly vocals. It's a terrific affair that throws down the gauntlet and sets a standard by which the rest of the album must be judged. While not quite as uplifting, songs like "Who Cries Now" and "Wind Me Up" are far from fillers. And "Take Me Down Nasty" and the mandatory power ballad "Is It Over" come close to matching the splendid opener. While "Criminal" again showcases Gowdy's stirring guitar work and Guy Allison's lavish keyboards.

I genuinely hope that UNRULY CHILD last longer than both SIGNAL and WORLD TRADE, as this album outshines both Free and Gowdy's last efforts and suggests the beginnings of a fine songwriting partnership. In the meantime, this is perfect background music for our Mr. Ewing to compile his eagerly-awaited TOTO retro! Readers, you have been warned!

MARK BLAKE

WHITE LION
Fight To Survive
(Music For Nations - MFN 130)

NOT BAD 60

How you feel about this album really depends on how you felt about WHITE LION during their existence. Following their demise late last year, Music For Nations have finally seen fit to grant a UK release for this, the debut album.

Peter Hawke's production is suitably raw, giving techno-guitarist Vito Bratta a nice big bottom end (ooer!). Unfortunately, this doesn't work out too well when it comes to Bratta's trademark crystal-clear tapping. Vocalist Mike Tramp, too, sounds like he's being slowly strangled. He teases here and there, but never really opens up to let the voice fly.

WHITE LION golden oldie "Broken Heart" breaks open the champagne on Side One, although "Cherokee" soon falls drunkenly over. "Fight To Survive" picks itself up momentarily, but hey, the real party's over on Side Two.

"All Burn In Hell" would've been crunchy with the right budget. "Kid Of 1,000 Faces" has a vaguely classic feel, but you've got to wait until "El Salvador" and, more noticeably, "The Road To Valhalla" before the real WHITE LION show up.

When it comes down to it, the truth is that there were bands who did this much, much better. VANDENBERG did it. DOKKEN did it. All are now gone. The end of an era, perhaps?

WHITE LION had their moments, but not enough to make them a truly classic band. "Fight To Survive"? Shame they didn't fight a bit harder.

CHERYL SMITH

OVERKILL
Feel The Fire
(Music For Nations Advance Tape)

IMPRESSIVE 80

For those of you who missed out on this little gem first time around, "Feel The Fire" was the first full-length instalment from the legacy that is OVERKILL, infamous New York bruisers and one of the finest Thrash bands on the planet.

Re-released by those fine people at Music For Nations, "Feel The Fire" (which features the classic OVERKILL line-up of Bobby 'Blitz' Ellsworth - lead vocals, DD Verni - bass, Bobby Gustafson - guitar, and Rat Skates - drums) was recorded way back in 1985 in New York with producer Carl Canedy and features many classic that still adorn OVERKILL's live set today.

"Hammerhead", "Rotten To The Core", "Blood And Iron" and "Overkill" all bludgeon forth from the speakers at merciless speed with a defiant exuberance and street/Punk attitude that is endemic of all OVERKILL material to date.

Even with a band as fine as OVERKILL an album recorded seven years ago is bound to be showing signs of wear and tear today. Particularly antiquated (aside from the cringeworthy lyrics) is the production, which certainly lacks the crunch of the band's later releases. However, as we all know, debut albums are often recorded on miniscule budgets in zero time and so it is surely unfair to chastise the band themselves for such a minor flaw.

As with EXODUS, this band seem to have been eternally poised to break into the big league, but have so far lacked the support that woudl elevate them to such dizzy heights. However, whatever is in store for them, "Feel The Fire" was a debut of commendable strength and power from one of the most dedicated and talented bands in the genre.

IAN WINWOOD

LILLIAN AXE
Out Of The Darkness - Into The Light
(Grand Slamm - X2 13133 Import)

IMPRESSIVE 80

As a reminder of just how good the first two LILLIAN AXE albums were and how badly the band were treated by then label MCA, this is a tasty item.

In an age when the likes of POISON and WARRANT are at the forefront of Hard Rock commerciality, you just can't help thinking that had LILLIAN AXE signed to a different label then they too might be a household name. But we all know how interested MCA are in Heavy Rock (the sad and dismal failures that befell NIGHT RANGER, KANSAS and BLUE TEARS tell this sorry tale) so...

LILLIAN AXE currently find themselves on Grand Slamm, who have put out their new album, the impressive "Poetic Justice". As a thank-you to fans who've stood by the band, they've also made available the very best of two albums you'd be hard pressed to find this day but still make the likes of Kelv weep with delight.

Of the two, "Love And War" is a true classic, and better than the Robbin Crosby produced eponymous debut (which still has its moments). From that classy second album come the punchy "Show A Little Love", the down and dirty "She Likes It On Top", the downright brilliant "All's Fair In Love And War", the punchy "The Worlds Stopped Turning", "Ghost Of Winter" and "My Number". Real quality stuff that deserved much more than MCA were prepared to give it.

From the harder and somewhat darker "Lillian Axe" we are treated to the catchy "Misery Loves Company", the lighter held aloft images of "Nobody Knows", the brooding "Waiting In The Dark", the hard hitting "Hard Luck" and the classy AOR swagger of "Dream Of A Lifetime".

"Poetic Justice" proves LILLIAN AXE have a lot left

to offer. "Out Of The Darkness - Into The Light" allows you the chance to put it all into perspective. Well worth seeking out.

JERRY EWING

LILLIAN AXE

Poetic Justice
(Music For Nations - MFN131)

GOOD 65

The rejuvenated LILLIAN AXE now features new drummer Gene Barnett (ex-DIRTY LOOKS) and bassist Darrin Delatte, joining the nucleus of the band guitar/keyboard player John Ster, vocalist Ron Taylor and guitar virtuoso Stevie Blaze. And "Poetic Justice", their first album for Music For Nations, carries on the Melodic Hard Rock style explored by their earlier releases.

"Innocence" is a prime example of LILLIAN AXE at their peak; Blaze's imaginative and expressive guitar sound imbuing a standard slice of Stadium Rock with an extra touch of class and originality. Blaze is both LILLIAN AXE's saving grace and, at times, their downfall. For the complex guitar arrangements that grace the likes of "See You Someday" and "Dyin' To Live" become just a little too excessive on the otherwise excellent "Living In The Grey". Far more successful is the catchy Pop Metal of "True Believer" and the hefty "Body Double", where the band keep it refreshingly simple.

LILLIAN AXE are another American Rock band worthy of far greater recognition for their efforts. Following on from the tremendous promise shown by both their eponymous debut and "Love And War", "Poetic Justice" has all the ingredients necessary to impress both their long-term followers and a potential new audience.

MARK BLAKE

CREAMING JESUS

Guilt By Association
(Jungle - Freud 40)

IMPRESSIVE 80

CREAMING JESUS must surely lay waste to all notions that they are a *Goth* band with this their second album to date. The sound they conjure up on "Guilt By Association" is far cleaner and concise than on their debut - "To Fat To Run - To Stupid To Hide".

More directional it may be but that doesn't mean it lacks any of the anger or power of their previous releases. Leaving their chaotic rush behind in favour of some real melodies has made for a potent move in the right direction. By God! There's even an HM riff on "I Lost My Faith"!

Though going through many line up changes - even since the last album - their numbers now seem settled. New guitarist Mario, used to playing Metal, has helped tidy up their sound immensely, whilst original drummer Roy bashes to the now familiar C.J. beat. Even Andy's vocals have grown from a venemous scream.

"Guilt" posesses a wealth of different textures. From the thundering rumble of "Forget It" to "Stray Toasters" which is more in keeping with their *old* sound and "Skinny Head Fuck", which is down right moody and dramatic! But it's worth noting that the monster single "Ditch Dweller V" doesn't get a look in.

That aside "Guilt" must surely push CREAMING JESUS several notches up the ladder.

DENISE STILLIE

RAPSCALLION

Chameleon Drool
(Music For Nations - ZORRO41)

NOT BAD 55

However admirable the likes of JANE'S ADDICTION and NIRVANA may be, it's a little infuriating to find a band here sailing quite so close to such acts in musical style. RAPSCALLION's second album, "Chameleon Drool" is a powerful, yet annoyingly derivative affair. In fact, it doesn't take long for the band to show their hand, as the first track "Naked No Less" is a state-of-the-art boneshaker in the gutsy spirit of "Ritual"-era JANE's. Despite the comparisons it's by no means an unsuccessful effort, thanks in no small part to Gary Kealey and Jayme Poster's engagingly noisy guitars and Todd Schwenn's accomplished rasp.

Songs like "I Am Medicine" and "Bullets And Brag" have a far more individual flavour, proving that RAPSCALLION have sufficient songwriting skills to drag themselves away from their obvious influences. But just when you think the album's going to take a turn for the better the band lapse back into their old ways with "Coconut Trail", a song far too close to JANE'S ADDICTION for comfort.

For the rest of "Chameleon Drool", RAPSCALLION swing backwards and forwards, sometimes reaffirming their own identity, sometimes plagiarising their heroes. There's enough good material to suggest that the band are destined for better things, but still too many derivative songs to make "Chameleon Drool" an essential purchase.

MARK BLAKE

VARIOUS

Monsters Of Death
(RC - RC 9190 2)

IMPRESSIVE 80

Yet another compilation of Death Metal frizz, this time featuring 17 tracks (including three bonus numbers on the CD) from some of the biggest and best names in the genre, as well as a splattering of fillers. At its best, "Monsters Of Death" is irresistable, with the likes of MORBID ANGEL ("Rebel Lands"), MALEVOLENT CREATION ("Thou Shall Kill"), DEATH ("Suicide Machine"), UNLEASHED ("Into Glory Ride"), PESTILENCE ("Twisted Truth) and ATHEIST ("Enthralled In Essence") all providing primal examples of their recent work, and giving this LP an essential momentum.

In addition, there are previously unreleased tracks from OBITUARY ("Rotting Ways", a viral taster of things to come on their forthcoming album "The End Complete"), DISMEMBER ("I Wish You Hell - a fierce battleground of lockjaw grooves and disinterred, gangrenous melody) and BRUTAL TRUTH ("Wilt" - a taster of NUCLEAR ASSAULT bassist Dan Lilker's new project).

Those are the finest moments on this record. The rest are by no means embarrassing, just proffering a style that falls somewhat short of premier league stature. Still, IMMOLATION ("Those Left Behind"), GORGUTS ("Disincarnated"), PUNGENT STENCH (the previously unreleased "The Ballad Of Mangled Homeboys"), VADER ("Vicious Circle" - again not available before), EXHORDER ("Unforgiven"), ATROCITY ("Life Is A Long And Silent River") and TIAMAT ("Ancient Entity") are all worthy exponents of the diseased craft.

Overall, this is a fine musical presentation. But I wish someone would put a little more creativity and originality in putting such compilations together. Personally, I would love to hear the tracks linked by readings, extracts from classic Horror novels and films, to give the music more impact and substance than merely representing a genre. Besides, one also gets the feeling that most of the bands herein are only out to promote currently available product.

MALCOLM DOME

OPHIR

Ophir
(Gran Sol - LP-006-G)

DISAPPOINTING 35

Power-trio OPHIR have struck a blow for their native tongue by recording the first side of their debut album in Spanish, before following the trend of most European bands and resorting to English lyrics for Side Two. The trouble is whether vocalist Luka is singing in Spanish or English OPHIR's musical offerings are for the most part disappointing.

The amateurish feel of this record suggest that this band have a long way to go before they can honestly hope to compete with the great majority of Rock bands, be they English, European or American. OPHIR have a rough-edged Hard Rock style, hardly Heavy Metal and with many commercial and highly melodic leanings. Understandably their grasp of the English language is a little uncertain at times, but that isn't the problem, because irrespective of which language they're using it's the unsatisfactory nature of the songs themselves that's the problem.

Despite their good intentions OPHIR are unlikely to make any great inroads with this album.

MARK BLAKE

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HUMAN DRAMA
The World Inside
(Triple XXX Advance Tape)

GOOD 70

HUMAN DRAMA are an L.A. band but they don't make an L.A. sound. Formed in the mid 80's, they were featured on Geffen's 1987 "Scream" compilation along side JANE'S ADDICTION. Better known for making *fever pitch* music, "The World Inside" finds the band in much mellower mode.

Vocalist, Johnny Indovina's, explains that the band *"wanted to see if we could get the same level of feeling using a completely different approach"*.

Their strategy would appear to have worked.

"The World Inside" flows on a wave of accoustic guitar, violin, cello and flute. Although Folky in feel the album possesses so many other reflections that it's not easy to box it into any slot. In parts I swear you can even hear early WATERBOYS, in others the sound leans toward the medieval.

"The World Inside" is a powerful wander through the emotions. Ranging from sadness to temptation and everything in between, Indovina's voice making the perfect focal point for these inner thrashings.

"This Tangled Web" and "Tears" stand out for their subtle melodies, wereas "Colour Me Red" finds them up tempo but in equally memorable form.

"The World Inside" is an interesting listen that keeps your attention and keeps you sutably entertained.

DENISE STILLIE

LEAD INTO GOLD
Age Of Reason
(Devotion - DVN 7)

EXCELLENT 90

I *like* LEAD INTO GOLD. Hell - let's go all the way - I fuckin' love *them*! So perverted is their vision it almost smacks of *naked*, shivering truth. Do L.I.G point the way to the future via the here and now. They claim to be *"a blueprint to power in the age of reason"* but if the *Immortals* or *Fruitarians* think they hold the *key* then why not L.I.G. We're teetering on the brink of The Age Of Aquarius and we may never see it's dawning if we take the wrong path - ending our days in fire and damnation!!!

According to L.I.G. *'Chicks + Speed = Futurism'*. Well I wouldn't go a whole hog on the first one but I think I get the general gist. This wanton perverseness is a direct result of L.I.G's mainstays - Paul Barker, Al Jourgensen and 'Wild' Bill Rieflin - who, between them are associated with REVOLTING COCKS, MINISTRY, ACID HORSE and LARD to name but a few.

Their sound is lighter and more commercial than the above but no less memorable. Definite Hardcore dancefloor, Industrial sample laden pulses of noise that beat you into a veritable frenzy.

Just switch it on and begin to move towards a new enlightenment.

DENISE 'FAR OUT' STILLIE

VARIOUS ARTISTS
Metal Ballads Vol. 4
(RCA - PL75194 Import)

PREDICTABLE 45

Initially a good idea, this whole "Metal Ballads" idea is now wearing drastically thin indeed. Blatant money making has now seen this good idea mliked sourly dry. "Metal Ballads Vol. 4" gather another sixteen tracks from around the world, some of which are most deserving, but most of which fall well short of the standard set on "Vol. 1".

Highlights have to be the sadly missed Y&T's excellent "Don't Be Afraid Of The Dark", played endlessly when it first entered the office back in 1989, DAMN YANKEES' major US hit "High Enough", GARY MOORE's "Still Got The Blues (For You)" and the evergreen CHEAP TRICK's "Wherever Would I Be" (although I'm sure that "Can't Help Falling Into Love" would have been a better choice).

Elsewhere it's a fairly mundane selection that lacks the classiness of those tracks previously mentioned. OZZY and LITA FORD duet on "Close My Eyes Forever", ROBERT PLANT's "Ship Of Fools" meanders meaninglessly, as does the SCORPIONS "Believe In Love", whilst MSG's "Anytime" is dreadful AOR, HOUSE OF LORDS' "It Ain't Love" and WINGER's Without The Night" simply dull and MARILLION's "Kayleigh" very much out of place.

Worst offender must be the GERMAN ROCK PROJECT who offer up the appalling "Let Love Conquer The World". Reminscent of the worst kind of Germanic balladry, this even makes the likes of ZENO, JO JO and ROKO sound positively exhilerating.

A tired exercise in blatant commerciality that is probably best left untouched.

JERRY EWING

ASYLUM
Suckling The Mutant Mother
(Houses In Motion - HIM 8909 Import)

GOOD 70

An interesting release all round from Reading-based four-piece ASYLUM who have found sanctuary on the German independent label Houses In Motion and who's wonderfully titled debut album was produced by NEW MODEL ARMY's Robb Heaton.

Walking as it does a fine line between the overtly Goth tones of FIELDS OF THE NEPHILIM and the more Metalized sound of the SISTERS OF MERCY's "Vision Thing", it evokes a past in me that briefly flirted with a love of all things Gothic, but lacks that something oh-so special that carries the SISTERS and THE MISSION on their way.

The biggest similarity to the NEPHS/SISTERS has to be in Mark Soby's gutteral vocal delivery that is perhaps too close to McCoy and Eldritch to be of comfort, but overall this is an impressive debut.

Both "Real Life" and album closer "Plating" are the most accessible tracks, melodic and powerful and with single potential, whilst "Deeper And Deeper" explores a much darker, more intense side to the band.

Much of the rest of the material sticks to a more traditional Goth/Metal feel, the best of which are opener "In Asylum" (very SISTERS), the pulsating "Celestial Mutator" and the hauntingly effective "System Overload".

Granted, it's not everybody's cup of tea, but those who enjoy exploring music's darker nature may enjoy hunting this one out.

JERRY EWING

KISS OF THE GYPSY
Kiss Of The Gypsy
(Atlantic - 7567 822 79)

EXCELLENT 90

This home-grown five-piece have had journos rather excited of late. Since becoming the surprise success of last Summer, torrents of praise have been heralded from almost every corner.

For the most part this is a retro trip. Yet, although these ten tried and trusted numbers have been 'in the can' since last August, this record retains all the vigour and vitality of those mind-numbing live shows. What they may lack in originality they make up for in sheer talent. Like, these boys can play!

Bassist Martin Talbot and drummer Scott Elliott lay a fine foundation for Darren Rice's fire and ice riffing. There's no denying they've got "Whatever It Takes" to take them to the very pinnacle of the British Rock scene. Hell, I can even hear THUNDER's knees knocking!

And songs? Everyone's a winner babe! Superman vocalist Tony Mitchell bleeds ears on "Take This Old Heart" (check that Paul Rodgers rasp) and Daz Rice shreds on the tres excellente "From The Dirt". Then there's the soothing "Promised Land", whilst "Easy Does It" is so hot it practically cooks a meal for you. The again, "Keep Your Distance" will have you begging for mercy.

It's criminal that one band should have this much talent - bastards! - but be thankful. Only its lack of piercing originality saves this from being a truly essential release.

Even so, 1992 belongs to KISS OF THE GYPSY, because this is an album of classic proportions.

CHERYL SMITH

LIBIDO BOYZ
Opgu
(Metal Blade - ZORRO41)

DISAPPOINTING 40

Minnesota madmen THE LIBIDO BOYZ throw us their second album in the shape of "Opgu". The band have gone through several line-up changes but now find themselves solidified as a four-piece. But this doesn't seem to be to have helped their sound any. "Opgu" is a wide of the mark hash of musical styles.

To the outer limits of Punk verging on Hardcore, the band have a sound that swims around in a kind of nether world not quite any one thing their songs wander off at a tangent.

They do pack a lot of punch, it's almost ROLLINS-esque in places. Billy Bisson screams on vocals but his hollers lie a little flat. The guitars swing and grind but they appear to be at complete odds with everything else that's going on.

There are snippets of carving melody but they are too few and far between to make any real impact. "Pissed To Be Alive" with it's huge rolling guitar almost reaches the mark but not quite.

DENISE STILLIE

HAWKWIND
Friday Rock Show Sessions
(Raw Fruit- FRSCD005)

AVOID 30

How do you fancy a night of sheer boredom at the hands of ageing Hippy 'rockers' HAWKWIND? I'm sure this release must have seemed like a good idea to someone, but why now in 1992?

As is usual with the "Friday Rock Show Sessions" the sound quality is excellent - I'm sure it's better than it was at the Reading Festival '86 (*Actually no. - Attendant Deputy Ed.*), but you can't get over the dullness of both, the performance and the material. This makes John Major look like Timmy Mallett!

There are a few saving factors. For instance, the inclusion of the well-covered "Needle Gun" and played-to-death chestnut "Silver Machine". But for a band which once boasted Lemmy (who actually guests on "Silver Machine"), this is pretty lame.

As a vocalist, main man Dave Brock is completely and hopelessly upstaged by old Kilminster. Hugh Lloyd-Langton's guitars are buried in a swirling tide of keyboards, and not to put too fine a point on it, Harvey Bainbridge's keyboards aren't that exciting anyway!

Buy this and you too could cry at the thought of the poor bastards who had to listen to the set live at Reading. Breathe a sigh of relief that you didn't buy it. And be shocked that anyone could have the cheek to release it!

No doubt I'll have upset a few fans, but I reiterate my comments. I have no desire to listen to a record which drives me to the point of suicide! I really expected more from the band that once came up with the LP "Astounding Sounds, Amazing Music". Don't waste ten quid on this drivel, go to the pub instead!

CHERYL SMITH

GRUNTRUCK
Inside Yours
(Road Racer - RRC 9260 Import)

EXCELLENT 85

Nectar to the ears.

GRUNTRUCK make colossal waves of sound a wash with gut felt passion. First released towards the end of '90 "Inside Yours" reflects the same Seattle sounds as SOUNDGARDEN and PEARL JAM but theirs is a rawer and more immediate stomp than either of the aforementioned.

The band is composed of ex-SKIN YARD vocalist Ben McMillan and guitarist from Splatter merchants, THE ACCUSED - Tom Neimeyer. But GRUNTRUCK owe their sound to neither of these extremes.

GRUNTRUCK's lucid flow of energies sweeps along on a tide of monster riffs. Paint this over with Ben's potent vocals - his voice is pure honey - and we have a spell binding combination.

Most outstanding track must be "Not A Lot To Save", which soars and spirals to the command of Tom's guitar. "Crucifunkin'" is also whipped into submission by the relentless guitar noise. Slowing down just a little "Paint" possesses some rather poignant lyrics and "Melt" is also worth a mention.

GRUNTRUCK ought to be receiving bucket loads of attention. Maybe in light of the push being given to PEARL JAM, GRUNTRUCK can claim some of the spotlight.

If there's any justice etc...

DENISE STILLIE

POISON IDEA
Blank, Blackout, Vacant
(Vinyl Solution - SOL33)

IMPRESSIVE 80

Few bands in this day and age can survive living off the original Punk ethos and make serious headway. Far too frequently bands fall into a dire nostalgia trip, losing any credibility they had in the first place, whilst others were probably never good enough to make the grade.

POISON IDEA however, take a rigid Punk Rock stance and aided and abetted by a sensible idea of melody (never substituted for insane all out attack, but cleverly interwoven), and continue to come up trumps with quality material.

Here on "Blank, Blackout, Vacant" they are at their most effective. Opening couplet "Say Goodbye" and "Star Of Baghdad" are out and out Punk Rockers that revive memories of Wattie Buchan and EXPLOITED hamming it up on *Top Of The Pops*, whilst "Smack Attack", an ode concerning drug abuse, involves far more intricate musical ability than many are likely to give the band credit for.

"Forever And Always" offers POISON IDEA's surprising abiltiy to pen a commercial tune (don't worry, their idea of commercial would still stun a buffalo at a hundred paces!). On the other hand "What Happened To Sunday" is as fast and furious as this lot get, and frighteningly powerful with it, whilst the more esoteric instrumental "Amy's Theme" adds another string to a multi-faceted bow.

POISON IDEA are undoubtedly not everybody's cup of tea, but as "Blank, Blackout, Vacant" proves, this band warrant far more attention than some are prepared to give them. A fine achievement.

JERRY EWING

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PEARL JAM
Ten
(Epic 468884 2)

IMPRESSIVE 75

Although it's been available on import for several months, PEARL JAM's first album has now received a British release, timed to coincide with the widespread Seattle fever currently sweeping the land. Like NIRVANA, PEARL JAM are also based in *that* city, but whereas Kurt Cobain and co are worthy Garage Pop stars tripped out on too much acid and sunshine, PEARL JAM are the darker flip side of the coin.

Featuring former MOTHER LOVE BONE guitarist Stone Gossard and bassist Jeff Ament, PEARL JAM veer away from the flash bastard swagger of that band's "Apple" album, favouring instead the reflective, navel-gazing style of last year's TEMPLE OF THE DOG record, which also featured Gossard and Ament. But despite gentler moments such as "Oceans" and "Garden", "Ten" is no pleasure cruise, and PEARL JAM have succeeded in imbuing the record with a tense, oppresive air, which while strangely exhilarating can just as easily drag the listender down.

"Once", "Even Flow" and "Alive" have an inspirational drive and fury which captures PEARL JAM with the throttle out and Gossard and Mike McReady's guitars primed for full effect. "Why Go" and "Deep" explode with reassuringly chaotic drums and raw, gravelly bass. And singer Eddie Vedder's wavering vocals recite a chilling tale of childhood retribution during "Jeremy" and explore the minimalist lyrics of "Black" to splendid effect.

Instead of opting for complete overkill, "Ten" swings between the electric and the acoustic, but does so without sacrificing any of the energy that seems to be at the core of this band's appeal. While the thoughtful, even introspective nature of the material has resulted in an album which unravels slowly, offering up a secret each time it's played.

It can be no bad thing if, by wedging their logging boots in the door, NIRVANA have left it open for more bands of this calibre to attract attention from the mainstream. "Ten" is no masterpiece, but PEARL JAM have made an admirable first move. Their future looks bright.

MARK BLAKE

ROXY BLUE
Want Some?
(Geffen Advance Tape)

AVOID 25

No thanks.

If people have, quite rightly, been more than quick off the mark to point the finger at current Aussie Rockers BB STEAL and shout *"DEF LEPPARD!"*, then how ROXY BLUE are going to get away with the *"SKID ROW"* accusations is beyond me.

Of course, BB STEAL have the added advantage of being produced by LEPPARD guitarist Phil Collen, whilst ROXY BLUE have employed the considerable talents of GUNS n'ROSES producer Mike Clink, and the end result is something that sounds like a cross between "Skid Row" and "Slave To The Grind".

Whichever way you turn on ROXY BLUE's eponymous debut, be it opener "Too Hot To Handle" (not a cover of the UFO tune of the same name), the overtly commercial "Rob The Cradle" or "Times Are Changin'", or more standard afare like "Rock A Bye Baby" or "Main Attraction", "Roxy Blue" screams *"rip off!"*.

"We're a good-time band, on stage and off" claim the band. So are SKID ROW, and if I was them I'd consider a visit to the lawyers!

JERRY EWING

VARIOUS
L.A. DEATH COALITION
(Resistant Records)

NOT BAD 60

Whether or not the "L.A. Death Coalition" is anything other than a loose alliance of bands only brought together by the absence of record deals and geographical locality I'm none too sure. Certainly, there's nothing on this record to suggest that these bands are the spearhead for a new movement, brought into existence in an effort to help young Death bands to get some form of recognition in a difficult environment.

If that is the case, then I would be the first to acclaim such efforts. However, I can only judge them by their musical presentation - and as such it is disappointing. Four bands have each been given two tracks to present their wares, presumably in the hope of attracting interest. But of the quartet only one - FEAR FACTORY - are truly worthy of further investigation.

FF are a four-piece who presumably have a direct link with FAITH NO MORE. The latter's keyboardsman Bill Gould not only guests on the two numbers, but also produced them, whilst FNM guitarist Jim Martin is high up on the 'thanks' list. Their sound is torturously adept, ripping apart traditional face value rhythms in a assault of writhing disturbances. It's as if somebody left JOHN ZORN loose with a rusting scalpel inside Tom G. Warrior's head. Both "Sufferage" and "Crisis" are awesome.

DEMOLITION, another foursome, offer up the momentous instrumental "Ataud" (a real bloodied corpse of morose viscera), plus the less convincing "Necromancy" (basic EC Comics stuff). FCDN TORMENTOR are a quartet with a passable if uninspired Speed metal approach, whilst RESISTANT MILITIA (whose vocalist Anthony Militia seems to be a main mover in putting together this compilation) offer up a fairly mediocre brace of cuts in "Death Poetry" and "Relativity".

Overall, this isn't a compilation to spend too much time in tracking down. But watch out for FEAR FACTORY - they are something special.

To get more information on this release, write to: **Resistant Records, Box 4401, El Monte, California 91734, USA.**

MALCOLM DOME

JOHN WAITE
Essential John Waite
(Chrysalis - F421864 Import)

DISAPPOINTING 35

A 20-track affair with extensive sleeve notes that spend far too much time revelling (albeit fairly) in THE BABYS this may be, but how on earth can it ignore latter day WAITE fare like "Mask Of Smiles", "No Brakes", "Rovers Return" or even BAD ENGLISH and still claim to be the "Essential John Waite" is beyond me.

JOHN WAITE is Britain's long lost son. The man ignored by the masses throughout his own career, apart from the one time Radio One picked up on "Missing You" (included here); the man who turned to America for salvation and found it, yet still yearns for recognition back home. And he deserves it too.

Unfortunately, this blatant cash-in job from his early label Chrysalis spends far too much time enjoying THE BABYS, who were indeed very enjoyable, and also acknowledging the existence of "Ignition" (his sole Chrysalis LP), an album that isn't a patch on the three that followed it (all on EMI).

Two previously unreleased BABYS tracks, namely "Love Is A Rose To Me" and "World In A Bottle" are both ballads and the compliler has tended to ignore the heavier side of both WAITE and THE BABYS, which borders on the criminal.

Interesting to note that Chrysalis have noted the appeal of "Missing You" and another single "If Anybody Had A Heart" (both on EMI) which were the big Waite hits in America. But you can't have an "Essential John Waite" without tracks like "No Brakes" or "These Times A Hard For Lovers", rockers both.

JOHN WAITE is a Rocker who can sing a ballad, not a balladeer who sometimes rocks. Thus "The Essential John Waite" is a gross misrepresentation that you'd do well to avoid.

I'll happily stick with my BABYS anthlogy and latter day WAITE fare.

JERRY EWING

FAIR WARNING
Fair Warning
(WEA Advance Tape)

NOT BAD 55

German Rockers ZENO were hardly the most successful of groups, only lasting long enough to record one horrendously expensive album for Capitol, before splitting up. But now bass guitarist Ulrich Ritgens and vocalist Thomas Tonrad (who never had the chance to record with the band) have resurfaced in FAIR WARNING. Fans of Euro-Rock should take to FAIR WARNING after just one hearing of songs like "One Step Closer" and "When Love Falls", as the glossy and highly tuneful nature of these tracks puts the band squarely alongside the likes of EUROPE, TREAT and SKAGARACk.

"Fair Warning" is a lavish affair with Anderas Nasacek's guitar frequently taking a back seat to Helte Engelke's keyboards. As well as some admittedly catchy moments - "Longing For Love" and "Crazy" being two of the most memorable - FAIR WARNING still have the tendency to resort to rather overblown balladry with "The Call Of The Heart" being the worst offender.

There are enough harder, punchier moments on this album to compensate for some of FAIR WARNING's more limp-wristed outings. But when you consider the indifference shown to fellow Germans BONFIRE, I'm dubious as to whether the band have enough in their favour to save them from following the same road as ZENO.

MARK BLAKE

KEITH RICHARDS
Live At The Hollywood Palladium
(Virgin America Advance Tape)

EXCELLENT 85

If the ROLLING STONES are perhaps the finest embodiment of what Hard Rock is all about, then it is KEITH RICHARDS who is the spirit that drives them ever onwards. A far cry from the *come on and love me* posing of frontman Jagger, this die-hard AC/DC fan, as far as I'm concerned, just about sums up Rock'n'Roll.

Thus "Live At The Hollywod Palladium" is imbued with the very essence of Rock'n'Roll spirit in a manner few other live albums have, and most likely will ever achieve.

If you are a fan of RICHARD's 1989 solo album "Talk Is Cheap", then you're likely to find much entertainment here. If not, then you're likely to be left wondering why poeple like me rave on so much about them man.

Rock'n'Roll was never meant to be perfect. KEITH RICHARDS and his backing band The Xpensive Winos aren't perfect and that's the beauty of tracks like the simplistic "Take It So Hard" and "Whip It Up".

The lively good time Rock of "Stood You Up" epitomises what RICHARDS is all about, whilst the more overtly Hard Rock attack of "How I Wish", "Struggle", or "Rock A While" will undoubtedly surprise those who question RICHARDS' validity.

"Time Is On My Side" is the only STONES track on offer here, although "Connection" echoes the STONES' own approach.

"Live At The Hollywood Palladium" is a hearty, good time, raw live album. If you want an attempt at perfection dig out YES' "Tales Of Topographic Oceans". If you want rough and ready soulful Hard Rock then KEITH RICHARDS is your man.

JERRY EWING

JEFF WATSON
Lone Ranger
(Roadrunner - RR 9223)

IMPRESSIVE 80

Usually I don't go for guitar hero histrionics in a big way. Quite frankly, most of the widdling crowd bore me to distraction. They offer technique in abundance, but no flair or emotion. Now, you've heard that one before on many occasions I'm sure, so I won't drive you insane by pursuing this particular exercise. Suffice it to say that JEFF WATSON has made a record that differs from those of his contemporaries in that he overloads the bases with style, craft, guile and believability.

Formerly with NIGHT RANGER, WATSON is now out on his own and in the process has come with a highly enjoyable outing, rooting his cause to powerline Hard Rock, as opposed to showing off his speed on a fretboard. Joined by such luminaries as guitarists Sammy Hagar (VAN HALEN), Randy Cove, Steve Morse and Allan Holdsworth, bassist Bob Daisley, keyboardsman David Sikes (BOSTON) and drummers Carmine Appice and Steve Smith, WATSON goes for an eminently melodic display, ranging from gentility to bruising blood rushes.

He has poise, sensitivity and passion throughout, setting matters aflame through the likes of "Late One Night", "Forest Of Feelings" and "Talking Hands". Sure, he occasionally loses himself in his own momentum, but such is the full force of the platter that this rarely matters.

JEFF WATSON will never be hailed as a guitar messiah, but I doubt very much if that would ever concern him. He has done something much more credible and creditable this time, namely recorded an album everybody can enjoy.

MALCOLM DOME

DAVE SHARMAN
Exit Within
(Noise Advanca Tape)

IMPRESSIVE 80

Forget for a moment that DAVE SHARMAN is a 21-year-old whizz kid and Britain's answer to STEVE VAI. Forget that he shamed guitarists twice his age at the recent 'Night Of The Guitars' shows. Forget that he recorded his first album at the age of 19. Forget all of that. Just *listen!*

This is a guitar album in the strangest sense of the phrase. Y'see, instead of screeching away at that six-string wonder toy, our DAVE has taken a Hippy trip back in time and used...ACOUSTICS! Not to mention a lead singer.

This is not your average, bog standard, bargain basement guitar chop shop job. DAVE's mellowed with age and plumped for the guitar massage. Just let the calming beauty of "Breeze" soothe you, or the spiritual "Grace", for that matter.

Don't fret though, "Exit Within" is not totally wid-

dle-free. Enter the tap zone of "Andromeda" and you might not return.

Vocally, the record is on safe, if not stunning, ground. Singer Thomas Brache is at his best when he's belting out the rhythmic "Cos You're A Woman" and ex-WHITESNAKE man Neil Murray helps to drive the thing along on bass. However, it's Sharman who steals the show, particularly on the melancholy "Home". And you won't believe your ears when you hear "The River"!

"Exit Within" takes DAVE SHARMAN to the next level, and leaves him competing with the likes of RICHIE KOTZEN and MICHAEL LEE FIRKINS. This isn't VAI or SATRIANI, just a great guitar album to chill to. Fancy rubbin' my back, DAVE? (*Come now Cheryl, do calm down! - Ed.*)

CHERYL SMITH

AUTOPSY
Fiend For Blood
(Peaceville - VILE 29T)

NOT BAD 60

With song titles like "A Different Kind Of Mind Fuck" and "Squeal Like A Pig", AUTOPSY's latest EP "Fiends For Blood", promises much but, ultimately, only manages a few hesitant steps from the usual Death Metal fare.

Not that this is a crime in itself you understand, but with so many bands out there who are doing this stuff just so much better (MORBID ANGEL, OBITUARY et al), the danger is that this San Francisco four-piece will soon find themselves lolst in the quagmire.

Still, the six tracks on offer here certainly have their moments. Most notable is "Keeper Of Decay" which features the doom-laden bass runs of SADUS man Steve Digiorgio (guesting on this release and since replaced by ex-SUFFOCATION man Josh Barohn) and final track "Dead Hole", which showcases some mighty pissed-off vocals, courtesy of singer Chris Reifert.

One of the EP's most severe handicaps, however, is the production, from the band. It makes the LP sound little better than a demo, with biscuit tin drums and wafer-thin guitars doing nothing to enhance the strengths of the material.

Also problematic are the occasional speed binges that AUTOPSY insist on indulging themselves in. When locked into such hyper speed workouts the sound quickly loses itself in a directionless cacophony due to poor songwriting and mediocre musicianship.

At the end of the day, "Fiends For Blood" is far from a bad release, but more importantly, it's far from a good one. As the current wave of Death Metal bands strive to refine their art then the danger must surely be that a band such as this will increasingly fail to hit the spot. Time will tell.

IAN WINWOOD

DIAMOND HEAD
Friday Rock Show Sessions"
(Raw Fruit - FRSCD 006)

IMPRESSIVE 80

It's amazing how few NWOBHM bands are still going. Thanks to METALLICA drummer Lars Ulrich, DIAMOND HEAD have retained public interest without really being heard since the early '80s.

Six of these titles are taken live from the Reading Festival of '82, y'know, in the days when promoters still supported British Rock. The remaining two numbers are, of course, culled from Beeb's "Friday Rock Show Sessions" in 1980.

Of most interest to younger listeners will be "Am I Evil", which was covered by the aforementioned TALLICA for their "Garage Days..." EP from 1987. Brian Tatler's dark, riffing guitar positively smokes beneath Sean Harris' cool, unblemished vocals. "Sweet And Innocent" you'll quickly notice is anything but, and again it's Harris' voice that impresses with exactly the right mix of nice and nasty. Hey, they just don't make singers like that anymore.

"Lightning To The Nations" is as glorious here as it was 12 years ago. Duncan Scott's gnarly drumming is a perfect platform for bassman Colin Kimberley. Even still, it's high diver Tatler who burns on "Don't You Ever Leave Me". For me though, the real excitement had to be saved for the smouldering "Sucking My Love".

Based on this case evidence, you'll find yourself asking how DIAMOND HEAD failed initially, because while they enjoyed a large cult following, nonetheless they failed to achieve any degree of commercial success.

CHERYL SMITH

GOD
Possession
(Venture - TCVE 910)

EXCELLENT 95

"Possession", the debut album from the British (not to get confused with the Australian band of the same moniker) based GOD, is an impossing and intellegent mosaic.

The band's line-up reads like a guest list. Totalling ten in number you can see that GOD ain't your average *bass, drumms and gee-tar* outfit. Instead they opt for two bass players and two drummers, a saxophonist who also plays the didgeridoo plus a clarinet player and a whole whost of others too numerous to mention.

Their sound is a heady fusion of intencities with an under current of avant garde Jazz. The album was produced by the highly acclaimed Jazz experamentalist John Zorn, who also worked on the MR BUNGLE album. This is a match made in heaven!

The eight track monster is comprised of highly individual material. "Black Jesus" opens with a flutter of chiming church bells. Their sound is just out of focus enough to knock the inside of your head into disaray. "Pretty" pulsates in a mass of shrieking blackness and "Fucked" is, as you might expect, rather erotic.

The whole album is hypnotic in essance. Using hardly any actual *singing*, Kevin Martin, chants and screams his way through "Possession" almost melting into the musical back drop.

Just listen to "Possession" and let it take your soul!

DENISE STILLIE

ANTIETAM
Antietam Comes Alive
(Triple XXX Advance Tape)

GOOD 70

It's easy to see why ANTIETAM named themselves after the bloodiest battle in American History. Hailing from New York, this trio push out one hell of a stabbing noise.

It will come as no surprise to hear that "Antietam Comes Alive" was recorded totally live at the New York's infamous CBGB's. It's to the band's credit that the songs come accross as strongly as they do. Their sound is a straight ahead blast that will knock you flat with its sheer power.

ANTIETAM consist of Tim Harris (bass), Josh Madell (drums) and the mega talented Tara Key on guitar. Each sharing the vocals, Tara sounds sweet in the background but destinctive when in the fore.

"George" moves through many textures - a jangle of guitars and melodic chorus it proves the band have more than one dimension. On the other hand "Stomp" also leans to their softer side but sadly washes straight over your head.

A mixed bag of textures "Antietam Comes Alive" makes for an interesting listen.

DENISE STILLIE

THUNDERMUG
Pork Some Beef
(Bullit - 8222)

IMPRESSIVE 75

Dutch-based THUNDERMUG make a sound that's definately *not* indicative of their homeland. Instead this quartet head for the American West Coast and stick a pin firmly into the Seattle scene. Yeah, what a surprise!

Everyone's nodding down that track these days. But to be truthful THUNDERMUG are way a head of the ranks of other pretenders to the throne. Not so much copyists as manipulators. The THUNDERMUG *sound* just doesn't sound like anybody else.

Formed around four years ago they've perfected their sound on the live circuit, including a slot in many local and national festivals.

Tight and to the point this short and sweet five track release is more than enough to make their mark.

"Hellma" opens with a rampant drum rattle before sliding into a saw-edged guitar swing. By contrast "Break Away" wheels around '60s style organ and "Baby Bitch" has a definite *metallic* feel.

THUNDERMUG are definitely one to watch out for!

DENISE STILLIE

VARIOUS ARTISTS
The Guitars That Rule The World
(Metal Blade - ZORRO40)

GOOD 65

Compiled by the team at *Guitar World* magazine, this release features 13 largely unreleased tracks from a number of well-known guitarists, most of whom have a few bands under their belts and a few road miles on the clock. Metal Blade have had the compassion to keep all contributions, bar two, under the five minute mark. And with names such as ALBERT COLLINS rubbing guitar straps with young bucks such as EXTREME's NUNO BETTENCOURT and ZAKK WYLDE (OZZY OSBOURNE band), "The Guitars That Rule The World" offers plenty of diversity as well as sparkling musicianship.

On the Metal front WINGER's REB BEACH enjoys a three minute burn-up with "Black Magic", before stepping aside for BON JOVI's RICHIE SAMBORA and the excellent "Mr Sambo". Passing quickly over YNGWIE MALMSTEEN, "I Understand Completely" finds PAUL GILBERT cutting loose in a fashion far removed from MR BIG. While OZZY's sidekick Zakk Wylde dabbles in Metal, Blues and Country all in the course of "Farm Fiddlin'". BETTENCOURT starts Side Two with the rather disappointing "Bumble Bee (Crash landing" and ALEX SKOLNICK from TESTAMENT gets all funky with PRIMUS' Les Claypool on "Fillet Of Soul".

From the outside world, THE CARS' Elliot Easton delivers the acoustic "Walk On Walden" with considerable aplomb. RICHIE KOTZEN kicks out the jams with "Chype Fluxx", subsequently paving the way for the seasoned hand of ALBERT COLLINS, who drops everything down a gear or two for the wonderfully emotive "Blues For Stevie". THE ALLMAN BROTHERS' DICKEY BETTS and WARREN HAYNES carry on where COLLINS leaves off with "Willie And Poor Bob". And TIN MACHINE's REEVES GABRELS contributes four minutes of mutant Jazz with "Why Do I Feel Like I'm Bleeding", letting EARL SLICK have the final curtain call with "Surfer Junkie Dude".

Compared to similar compilations "The Guitars That Rule The World" is surprisingly listenable. And the inclusion of several big names in Rock should ensure a healthy interest from outside the plank-spanking fraternity.

MARK BLAKE

JEFF DAHL
Wicked
(Triple X - TX 92151)

DISAPPOINTING 35

Big-haired Hawaiian JEFF DAHL once fronted the JEFF DAHL band, whose albums included "Vomit Wet Kiss" and "Pussyfart K.O."! But since 1987 DAHL has been a solo performer and "Wicked" is his latest release. Citing influences such as MC5 and THE STOOGES, DAHL favours a brand of vicious gutter Rock which borrows generously from the RAMONES amongst others.

The likes of "Lisa's World" and "Radio Babylon" are confined to three or four minute bursts of activity with DAHL's trademark sneer riding high over a wave of fuzzy, Garage guitars. While there's no shortage of raw energy in this material, there's something dated, even slightly quaint about "Wicked", because most of the album is highly reminiscent of many late seventies Punk bands.

In some parts of the American mid-west who never had the opportunity to fully appreciate the likes of THE CLASH or STIFF LITTLE FINGERS, JEFF DAHL's retro rock might well find its target. But even with the RAMONES now past their sell-by date, "Wicked" is unlikely to appeal to the more discerning listener.

MARK BLAKE

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SINGLES

Reviewed by MALCOLM DOME

RTZ
Until Your Love Comes Back Around
(Giant)

Massive Stateside hit for the combo featuring the ex-BOSTON duo of Barry Goudreau (guitar) and Brad Delp (vocals). A plaintive, evocative ballad with a real cutting edge. I can see those lighters flashing into life across the arenas now!

NIRVANA
Come As You Are
(DGC)

They write essential Pop numbers, all fuzzed up with street-clamped dirt. It should be another big hit for these current raves.

CARCASS
Tools Of The Trade
(Earache)

More monstrous Metal from a band who combine extremity with melody. Sheer sadistic bliss through four songs that burst with a certain callous class. The mortuary was never so much fun!

ENTOMBED
Stranger Aeons
(Earache)

The Swedish Deathsters continue their exploration of Industrial thematics with this three-tracker. Certainly they have developed their own style of Death Metal, and it is beginning to hum with the sheering force of a band who will very shortly come up with a true classic. In the meantime, "Stranger..." is flawed if mesmeric.

CONFESSOR
Condemned
(Earache)

Reasoned Death Metal that doesn't quite convince. A competent bunch of Americans who lack the abrasive interaction of the true pioneer.

GARY MOORE
Cold Day In Hell
(Virgin)

The Irish guitar talent hit on a winning formula last time out, so he's back for more. Big, brassy number with some fine R'n'B touches from the master guitar hero. But his voice lets the entire operation down. Rather like getting Benny Hill in to perform "New York, New York". He should have given this torchlit high roller to ARETHA FRANKLIN!

1000 HOMO DJS
Supernaut
(Devotion)

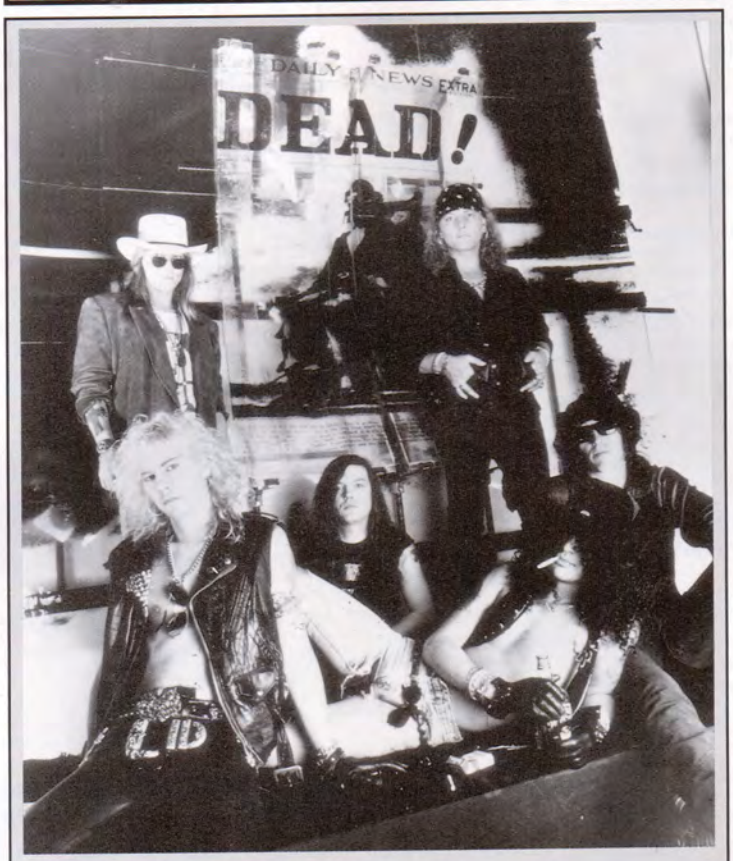
Spectacularly debauched version of the SABBATH number. Industrialised bass antics underpin a ritual disembowelment of the rhythms as the melody line is defaecated. An experience...And one to be repeated!

BRYAN ADAMS
Thought I'd Died And Gone To Heaven
(A&M)

Does it matter that this is the sort of Rock music that relies on theoretical input and statistical analysis rather than emotion? It's guaranteed to be a huge hit. Personally, I detest this charmless bankroller

RED HOT CHILI PEPPERS
Under The Bridge
(Warner Brothers)

Given the hipness factor bleeding all over this band, doubtless "Under The Bridge" will be hailed as a magnificent effort in many quarters. The truth? A slight Reggae purr set against the sort of impotency in which PAUL SIMON specializes. Horrible. Whatever happened to their sense of perversity?



GUNS N' ROSES
November Rain
(Geffen)

The full epic version of one of the best tracks from "Use Your Illusion I", this is quite awesome and belongs very much to Axl, as he opens up his psyche to the accompaniment of a wailing wall of emotion. When you hear what GUNS are capable of on this number, you do begin to understand just how special they are.

CATHEDRAL
Soul Sacrifice
(Earache)

Lee Dorrian leads his Doomsters into fresh territory with a four-track EP that underscores just how rapidly they're developing. It may only be a short space of time since the "Forest Of Equilibrium" LP, but already CATHEDRAL are exploring new musical horizons. Still based around a Doom swirl, nonetheless the band experiment confidently with rhythm, pace and aggression. SABBATH fans will adore this masterpiece from one of Britain's best Metal acts.

SPÏNAL TAP
Bitch School (MCA)

The return of everybody's favourite Metal parody, with a single featuring the talents of DWEEZIL ZAPPA. It's all enjoyable, anthemic Metal. Yet one has to ask: why do SPÏNAL TAP still bother. The movie was (and still is) hilarious, but if all they're after now is some form of musical credibility...Well, there are worthier bands around.

MR. BIG
To Be With You
(East/West)

Soft-centred Rocker that amply demonstrates this fine band's ability to take a mildly sedated number and turn it in to something worthwhile. Given airplay this might even dent the charts.

SEPULTURA
Arise
(Roadracer)

Brutally affirmative speedster from the Brazilian battletank. Rapaciously fiery, this is the perfect antidote to all those noxious ballads which attempt to make Rock music so user-friendly these days. Go on, pour some pollution into the atmosphere! And fine live renditions of "Inner Self" and "Troops Of Doom" on the flip make this essential listening.

DRIVE, SHE SAID
When You Love Someone
(Music For Nations)

One for those who adore bankrolls of keyboards, bland vocals and a song possessing about as much bite as a toothless gnome in a cream cheese factory. No passion, no craft, no inspiration.

LOUD
Easy
(China)

LOUD return with their most confident outing to date. Brash, brutal, bellicose and blazing, this is a fine anthem, led by galloping guitars and a certain impish kick-back cacophony. Can't wait for the new LP, "Psyche 21".

TERRORVISION
Sin Querer Decir Quizas
(Total Vegas Recordings)

Newly signed to EMI (of which this is a subsidiary), TERRORVISION only recently graced the *Demolition* pages in this august publication. Their first offering is a high action powerline with a dirty seam and a real sense of proportion between an Alternative posture and a riotously grungy Metallic bite. Four tracks. Four messianic blasters. Maybe we do have here a UK equivalent to NIRVANA?

THE CULT
Heart Of Soul
(Beggars Banquet)

As a fellow Evertonian I can forgive Ian Astbury much - except his music! I find THE CULT about as moving as a wheelclamped Morris Minor and about as believable as Arthur Daley leading the monastic life. This song is dreary, drippy and ultimately tedious in the extreme. Even CULT fans might be hard-pressed to get beyond its pretentiousness.

JOHN PARR
Man With A Vision
(Music For Nations)

The return of one of this country's most awsare and talented mainstream Rockers with a smoothly confident, if moderately staid offering. Nice to have the man back on the scene, though.

GUN
Steal Your Fire
(A&M)

Tanked-up, rollicking, tight action thriller from a band who have a real chance of breaking through the mould this time around and becoming a huge affair. Excellent offering.

FM
Only The Strong Survive
(Music For Nations)

Not as instant as "Heard It Through The Grapevine", this is still a stylish, classy balladic effort. With some luck and airplay it's a hit.

PLAYLISTS

BERNARD DOE
1. A Vulgar Display Of Power - PANTERA (Atco Advance LP Tape)
2. The Astral Sleep - TIAMAT (Century Media CD)
3. Blind - CORROSION OF CONFORMITY (Roadracer CD)
4. Operation: LIVEcrime - QUEENSRŸCHE (EMI America CD)
5. A Bit On The Side - TORBEN SCHMIDT (Epic Import CD)

MALCOLM DOME
1. High Stakes And Dangerous Men - UFO (Essential CD)
2. Soul Sacrifice - CATHEDRAL (Earache EP)
3. Supernaut - 1000 HOMO DJ'S (Devotion CD)
4. Live At The Hollywood Palladium - KEITH RICHARDS (Virgin Advance LP Tape)
5. Lone Ranger - JEFF WATSON (Relativity Advance LP Tape)

JERRY EWING
1. Time To Burn - GIANT (Epic Advance LP Tape)
2. High Stakes And Dangerous Men - UFO (Essential CD)
3. Poetic Justice - LILLIAN AXE (MFN Advance LP Tape)
4. Supernaut - 1000 HOMO DJ'S (Devotion CD)
5. Unruly Child - UNRULY CHILD (Interscope Advance LP Tape)

KEN ANTHONY
1. VAUDVILLE (U.S. Demo)
2. High Stakes And Dangerous Men - UFO (Essential CD)
3. Scarecrow - SCARECROW (Red Light Import CD)
4. Poetic Justice - LILLIAN AXE (Grand Slamm LP)
5. Second Coming - SHOTGUN MESSIAH (Relativity CD)

MARK BLAKE
1. High Stakes And Dangerous Men - UFO (Essential CD)
2. Generation Terrorists - MANIC STREET PREACHERS (Columbia CD)
3. Gallus - GUN (A&M Advance LP Tape)
4. Unruly Child - UNRULY CHILD (Interscope Advance LP Tape)
5. D-FUNK (Demo)

MIKE EXLEY
1. Beautiful World - MARCH OF ANGER (The Record Label LP)
2. The Oath Of Black Blood - BEHERIT (Turbo Music LP)
3. Symphonies Of Spiritual Cannibalism - INCUBATOR (SPV LP)
4. Disincarnate - LOUDBLAST (Semetery LP)
5. Clown Of Thorns - TRIBULATION (Black Mark LP)

KELV HELLRAZER
1. Mitch Malloy - MITCH MALLOY (RCA Advance LP Tape)
2. Generation Terrorists - MANIC STREET PREACHERS (Columbia CD)
3. Peace Messiah And The Experience - I MOTHEREARTH (U.S.Demo)
4. As Ugly As They Wanna Be - UGLY KID JOE (Star Dog CD)
5. WAR PARTY (U.S. Demo)

BORIVOJ KRGIN
1. Theatre Of Fate - VIPER (Brazilian LP)
2. PSYCHOTIC WALTZ (1991 Demo)
3. The End Complete - OBITUARY (Advance LP Tape)
4. LEVIATHAN (U.S. Demo)
5. OBLIVEON (Canadian Demo)

DAVE SHACK
1. Monsters Under The Bed - HONEYMOON SUITE (WEA Import CD)
2. Hidden In Plain Sight - CRAIG GOLDY'S RITUAL (MFN CD)
3. Salute - 21 GUNS (RCA Advance LP Tape)
4. Love Machine - BRIGHTON ROCK (WEA Import CD)
5. Time To Burn - GIANT (Epic Advance LP Tape)

CHERYL SMITH
1. Kiss Of The Gypsy - KISS OF THE GYPSY (Atlantic Advance LP Tape)
2. Streets: A Rock Opera - SAVATAGE (Atlantic CD)
3. Friday Rock Show Sessions - DIAMOND HEAD (Strange Fruit Advance LP Tape)
4. Exit Within - DAVE SHARMAN (Noise LP)
5. Prisoners In Paradise - EUROPE (Epic CD)

DENISE STILLIE
1. Screamadelica - PRIMAL SCREAM (Creation LP)
2. Ten - PEARL JAM (Epic CD)
3. La Sexorcisto - WHITE ZOMBIE (Geffen Advance LP Tape)
4. Live At The Hollywood Palladium - KEITH RICHARDS (Virgin Advance LPTape)
5. Generation Terrorists - MANIC STREET PREACHERS (Columbia CD)

GARRY SHARPE-YOUNG
1. Big House - BIG HOUSE (Boomtown Advance LP Tape)
2. Superglue - D-ROK (UK Demo)
3. A Vulgar Display Of Power - PANTERA (Atco Advance LP Tape)
4. School Of Fish - SCHOOL OF FISH (Capitol Import CD)
5. CHAIN GANG (UK Demo)

READERS ALBUM CHART

1	1	Metallica - METALLICA (Vertigo)
2	2	Nevermind - NIRVANA (Geffen)
3	4	Badmotorfinger - SOUNDGARDEN (A&M)
4	6	Human - DEATH (RC Records)
5	3	Decade Of Aggression - SLAYER (Def American)
6	5	Slave To The Grind - SKID ROW (Atlantic)
7	7	No More Tears - OZZY OSBOURNE (Epic)
8	11	Operation: Livecrime - QUEENSRŸCHE (EMI USA)
9	8	Necrotism Descanting The Insalubrious - CARCASS (Earache)
10	10	Pornograffitti - EXTREME (A&M)
11	9	Use Your Illusion II - GUNS N'ROSES (Geffen)
12	13	Arise - SEPULTURA (Roadracer)
13	15	Use Your Illusion I - GUNS N'ROSES (Geffen)
14	17	Blood Sugar Sex Magik - RED HOT CHILI PEPPERS (Warner Bros)
15	12	Decade Of Decadence - MÖTLEY CRÜE (Elektra)
16	14	Clandestine - ENTOMBED (Earache)
17	18	Ceremony - THE CULT (Beggars Banquet)
18	21	Seasons In The Abyss - SLAYER (Def American)
19	22	Psychotic Supper - TESLA (Geffen)
20	19	Down Fall The Good Guys - WOLFSBANE (Def American)
21	-	Bleach - NIRVANA (SubPop)
22	-	Abominations Of Desolation - MORBID ANGEL (Earache)
23	16	Testimony Of The Ancients - PESTILENCE (Roadracer)
24	20	Prove You Wrong - PRONG (Epic)
25	-	Dangerous Curves - LITA FORD (RCA)
26	24	Blessed Are The Sick - MORBID ANGEL (Earache)
27	-	Prisoners Of Paradise - EUROPE (Epic)
28	28	Hollywood Vampires - LA GUNS (Mercury)
29	23	Takin' It To The Streets - FM (Music For Nations)
30	26	The Spirit - MAGNUM (Polydor)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next Readers Album Chart to: METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND, England.

PICTURE THIS!

15 EUROPE PICTURE DISCS ARE UP FOR GRABS

Humble thanks to luscious Lisa in the Epic Press office, and we have 15 copies of a rather fabby EUROPE picture disc of their current Top 30 single "I'll Cry For You" (pictured above) which Jerry Ewing's been getting all excited about.

As usual, all you have to do is vote in our Readers Album Chart (see details above). Alternatively you can ring our special phone-line on: **0898-888-628**. The first fifteen out the hat get the goodies!

Closing date for entries is Monday March 23rd. Please mark your entries EUROPE GIVEAWAY and send it to:

METAL FORCES, Suite 16, 46-48 Osnaburgh Street, London, NW1 3ND.

BADLANDS
Dag The Giblets
(Warner Music Vision)

Odd title, odd band.

On record BADLANDS are effective, emotive and powerful. Live they're dull. On "Dag The Giblets" they fall between the two.

One has to admire their staunchly non-commercial approach to a Blues-based Rock that would, in all honesty, be more suited to an early '70s audience than today's restless youngsters.

Equally restless, however, will you be after viewing a mere half-hour of BADLANDS that rarely allows itself enough time to really get going. Early days when new KISS man Eric Singer thumped the tubs for them sees them fresher faced, and bass player Greg Chaisson still wore a headband, not a hat!

These days ex-RACER X vocalist Jeff Martin drums along happily behind a sound the echoes a love affair with the '70s and the band frequently display a contempt for today's overt commercialism in both sound and when they talk.

Yet however admirable such sentiments may be, and however much tracks like "Dreams In the Dark" may get your head nodding, at a mere half-an-hour this at times poorly filmed affair hardly constitutes good value for money.

JERRY EWING

CREAM
Strange Brew
(Warner Music Vision)

Ah, now here's a band. As ERIC CLAPTON, the six-string man behind arguably the world's first supergroup happily points out, CREAM were one of the original bands from which Heavy Metal developed. It's worth bearing in mind.

Now most of us here are too young to remember CREAM. In reality only Bernard and Malcolm could profess to remembering what the band were about, but the rest of us in the *Baby Squad* remain interested nevertheless.

CREAM wrote some great songs and here we get some of the best. "Strange Brew", "Sunshine Of Your Love", "I Feel Free" and "Crossroads" are all ingrained in the history of Hard Rock these days and in ERIC CLAPTON (sporting one of the Rock worlds first perms, reportedly so that he could look like BOB DYLAN!), drummer Ginger Baker (now MASTERS OF REALITY) and bass player Jack Bruce three of the most naturally talented musicians around.

"Strange Brew" charts the entire history of the band, right up until the band's farewell gig at the Albert Hall (*"I was watching Leicester v Man City at the time," Bernard recalls these days*), and also features JIMI HENDRIX paying tribute to the band with his own version of "Sunshine Of Your Love".

Alex Van Halen, John Mayall, Robert Cray, Carmine Appice and Buddy Guy are on hand to offer their own thoughts on CREAM, a band for whom "Strange Brew" serves as a fitting tribute.

And bearing in mind that, like FREE, this lot are the subject of recent TV ads, maybe the resurgence of interest is on the cards, Who knows!

JERRY EWING

VARIOUS
Metal Hammer - The Video, Vol. III
(PMI)

Don't know about you, but I've always felt that the whole concept of Magazine Videos is redundant and doesn't really do the artists any real favours. The fact is that one doesn't truly get the excitement of a band when they're interviewed in a sterile, artificial situation - as always seems to happen in this sort of affair. Somehow, the fact that many musicians *are* indeed dull outside of their stage persona overshadows the excitement one might feel of actually seeing them talk, rather than reading the verbiage in a magazine environment. Still, they seem to sell, so they keep on coming...

The *Metal Hammer* series is neither better nor worse than any other title. It's adequate within the confines offered by such releases - no more, no less. The promotional videos on display are generally quite good, but the likes of POISON, CINDERELLA and JUDAS PRIEST don't exactly do themselves any favours when confronted with a camera and crew. They all look decidedly uncomfortable.

Really there's nothing more one can say. If you like this format, then you'll enjoy the cassette. If not...Don't bother.

MALCOLM DOME

VARIOUS
Night Of The Guitar II - Vols. 1/2
(Excellent)

What is music? Music is a combination of rhythm and melody, and the greater of these is rhythm. There is little doubt that the guitar has been the most influential instrument of the last 50 years. In that time, there have been incredible developments in guitar technology, and many great players.

"Night Of The Guitar II", held at London's Town & Country Club in April 1991 showcases some of the world's finest players. "...Volume One" kicks off well enough with our very own DAVE SHARMAN and 17-year-old DANNY DAREKOVIC "Steppin' Out". Indeed all goes well until the obligatory fret burning solos - rhythms out in favour of speed. SHARMAN goes so fast you can almost see a panda car chase his fingers. Kids today!

RONNIE MONTROSE - looking not unlike a member of STATUS QUO - throws in a sweat-stained "Blood Alley" and proves that there's life in the old dog yet. Meanwhile, over on the second cassette, WISHBONE ASH's Laurie Wisefield cranks it up on "The House Is Rocking". That said, it's really left to ace-in-the-pack RICK DERRINGER to steal the show, but that solo on "Rock'n'Roll Hoochie Koo" - *why* RICK?!

As a guitar show "Night Of The Guitars II" was overshadowed and outclassed by Seville's "Guitar Legends" affair recently, but you musos will buy this anyway. Still, if it's a cure for insomnia you're looking for then this is your stop.

CHERYL SMITH

VARIOUS
Rock Video Girls
(Polygram Video)

"Rock Video Girls" is an hour long documentary featuring interviews with some of the women who make their living appearing in Rock and Pop videos. Also included are various clips from some of the videos themselves and a few outtakes that never made it on to the finished promos. But despite the alluring sleeve notes claiming that you'll *"get to know the Rock Video Girls as they share sexy rock'n'roll stories and tantalize your senses..."* what you actually get are a few belly laughs at their expense...Oh! and some tits!

Despite an abundance of nipples there's very little here to get excited about. Kim, who claims to have been in over 30 videos, kicks off the show by taking a shower in her tee-shirt to the strains of CINDERELLA's "Shelter". And the rest of the video follows in a similar vein. With Kim's mates; including Jackie, Diana, Judette and Rowena, (who had her cleavage licked by a dog during a Neil Young shoot!) talking about their experiences on set with various acts, including SLAUGHTER, WARRANT and TOM PETTY.

The video only gets really interesting when the girls are asked whether they've ever been out with any famous names in Rock. Strangely, the likes of TAD and POISON IDEA aren't mentioned, but Kim tells us that she *was* seeing Duff McKagen, but that he's been too busy on the road with GUNS n'ROSES to call her lately!

Watch out too for a snippet of THUNDER's "Dirty Love" video during which I actually mistook bassist Snake for a Rock Video Girl. Er...sorry.

MARK BLAKE

RED HOT CHILI PEPPERS
Funky Monks
(PMI)

"Funky Monks" is a fly-on-the-wall report on the recording of the CHILI PEPPERS' "Blood Sugar Sex Magik" album. Filmed in black and white it includes over 60 minutes of interviews with each band member and numerous snippets from the recording session of tracks such as "Give It Away", "Sir Psycho Sexy", "Breaking The Girl", "Suck My Kiss" and "Under The Bridge". Anyone looking for an introduction to the band would do better to check out last year's "Positive Mental Octopus" collection of promo videos. But those wanting to gain something of an insight into one of Rock's most bizarre troupes should find this intriguing viewing.

As well as showing the painstaking construction of several songs on the last album, "Funky Monks" captures the surreal, claustrophobic atmosphere that surrounded the band after months spent holed up in the Los Angeles mansion where they recorded their last album.

To while away those long Hollywood nights the CHILI PEPPERS wander around half naked, grow beards, read porno mags and talk a photographer into flashing her tits (no Rock Video Girls here though!). While Greek-god frontman Anthony Kiedis acts as ring master; rallying the band and clucking around young guitarist John Frusciante like a mother hen!

As this is the CHILI PEPPERS sex comes into it at regular intervals, and while I suspect that tongues are never far from cheeks there are moments when the group's deadpan sexual humour almost backfires and makes them appear as daft as some of the Heavy Metal acts they obviously despise.

That said, although the band occasionally play up to the camera, "Funky Monks" is as candid and honest a portrayal as you're likely to get of the CHILI PEPPERS at work and play.

MARK BLAKE

VARIOUS ARTISTS
The Best Of Hard'N'Heavy Part 1
(Warner Music Vision)

Hard'N'Heavy hand us a mammoth two hours of what they purport to be "The Best Of...". Well if this is "The Best Of..." then I hate to think what the rest of it's like! Never having been a huge fan of the H'N'H series I find the same irritations niggling me on this compilation.

Those tedious, mindless cartoons that are painfully sexist and full of big *dumb* violence. Who do they appeal to? Their annoyance value alone scores more points than the interest level of the whole video!

Anyway, enough! The video opens with LA GUNS Phil Lewis in a tattoo parlour having an old piece of body art re-inked. Whilst his arm is being scratched he reads a loud the back cover of Hunter S.Thompson's hedonist masterpiece "Fear And Loathing In Las Vegas". A book everyone should read. (Get a copy fast Jerry! I'm sure you'll be able to relate!)

It all kinda sinks down hill from here. Though it promises *exclusive interviews* they are sadly few and far between, most of the footage has been seen before.

The snippet of JIMI HENDRIX setting light to his guitar at the end of "Wild Thing" made a colourful contrast to the stereotypical crap spewed out by some other acts on here.

Surprisingly MOTÖRHEAD don't come up with anything that exciting to say. But SKID ROW's Snake came out with a real corker when the band were doing "Trick Or Treat". Having pulled a gun from the sack he looked straight into the camera and uttered a warning to us all *"Don't shoot your friends!"* Erm thanks, I'll keep it mind the next time I've got a Kalashnikov in my hand.

H'N'H do give good value on the video front with GWAR, MEGADETH's "Peace Sells", LA GUNS and THE CULT's "Edie Ciao Baby".

Talking of THE CULT, during the slot with Billy and Ian, the main man was heard to say *"some people think my lyrics are too metaphysical"*. Nice try Ian but I didn't know you could substitute *metaphysical* for *duff*.

Scanning quickly through the rest of the contents we have interviews with IRON MAIDEN, OZZY, VOIVOD and the wildly exciting KING DIAMOND who spins a bit of a *yarn*. Plus Rob Halford from his home in Phoenix and ex-SEX PISTOLS Steve Jones, from his home some where in the Hollywood hills.

I wouldn't waste my money, there's no real content value at all. Well, Blackie Lawless does state that he wants to be a senator in ten years time. Then again if you want a whole host of *stars* right there in your living room you could do worse.

DENISE STILLIE

WHITE LION
Escape From Brooklyn
(Warner Music Vision)

Apart from retired editor Dave Shack few tears were shed in the *Metal Forces* office when WHITE LION decided to call it a day. In spite of the tremendous promise shown on their first two albums "Fight To Survive" and "Pride", WHITE LION had succeeded in blotting their copybook with inferior releases like "Big Game". And their show at London's Town And Country Club, last year went on for bloody hours!

But watching this collection of promotional videos, interviews and rehearsal footage you realize that WHITE LION wrote some great songs such as "Wait", "Little Fighter" and "Cry Freedom", all of which are included here, and that at times, they seemed frustratingly close to achieving first division status. Singer Mike Tramp and guitarist Vito Bratta are your guides throughout the video, and both have the honesty to criticize some of the band's past efforts, even allowing some poor live footage from their shows at New York's L'Amour Club in 1985 to be included. Furthermore, the notoriously miserable lead guitarist actually cracks a smile once or twice - particularly when a fan mistakes him for Eddie Van Halen. Ironically, that case of mistaken identity is almost too close for comfort. For as you cast your eye over the promos for "Broken Heart" and the gigglesome "Tell Me" you realise just how derivative WHITE LION were of bands such as VAN HALEN.

Seeing the re-vamped group at work with the last short-lived rhythm section of Tommy 'T-Bone' Caradonna and Jimmy DeGrasso, it seems as though WHITE LION could have returned bigger and better than before. Unfortunately, we'll never know. But "Escape From Brooklyn" is a suitable legacy for feline fans everywhere.

MARK BLAKE

FRONTLINE

CHUCK SCHULDINER (DEATH)

JEFF WALKER and MICHAEL AMOTT (CARCASS)

DEATH/CARCASS
The Astoria, London

It was once claimed by METALLICA drummer Lars Ulrich that lumping too many Thrash-style bands together on one bill can overload the audience and leave them all too breathless at the end of the night's proceedings. But, if this is the case, then tonight's packaging of DEATH and CARCASS proved an inspired exception to the norm.

Barely a couple of months ago, CARCASS and CATHEDRAL delivered arguably the gig of '91 at The Marquee, the former stunning many with their grasp of power, melody and respect for Metal traditions. That feeling was more than underpinned at The Astoria when, coming in as late replacements for PESTILENCE (forced to pull out at 11th Hour because of problems in getting bassist Tony Choy's work permits sorted out), they performed heroically over an eight-song set, imposing their own perverse and delightful sense of energy and mayhemic equilibrium on the quality sound system.

Burning through the likes of "Corporeal Jigsore Quandary", "Reek Of Putrefaction", "Incarnate Solvent Abuse", "Empathological Necroticism" and "Exhume To Consume", CARCASS were simply magnificent. And the absence of PESTILENCE barely mattered. In their own genre, CARCASS are supreme - and not many Metal bands of any persuasion can hope to match 'em!

Set against all the controversies of the past, it was crucial for DEATH to find an immediate momentum, thereby allowing main man Chuck Schuldiner to help lay the spectre of the band's last, disastrous trek over here, when Chuck himself elected not to make the trip, leaving a rather rump remains to drag the respected name of DEATH through the mire.

And true to his word, vocalist/guitarist Schuldiner did indeed prove for all time that *he* is DEATH. Aided by guitarist Paul Masvidal, drummer Sean Reinert (both of CYNIC) and bassist Skott Carino, Schuldiner was an irresistible force. Raking their way through the likes of "Suicide Machine", "Denial Of Life", "Zombie Ritual", "Pull The Plug" and "Lack Of Comprehension", this line-up was musically magnificent, with Reinert proving himself to be an astonishing sticksman, a player with range, flair and power.

Schuldiner now has a truly impressive set of musicians around him, performers who give total commitment and allow him to explore almost Jazzy regions of his talents. It adds up to a band who transcend the Death genre and can look forward to offering up even better fare in the future. They return to these shores in March (see *Tour De Force* this issue for details), and judging on both the performance and its reception I suspect that all parties involved on the UK tour (band and fans) will be keen to renew acquaintance.

Yes, Schuldiner has successfully exorcised past indiscretions carried out in the name of DEATH.

MALCOLM DOME

GREEDSVILLE
The Marquee, London

Sandwiched between the apparent Hippy swathes of headliners OSMIUM and the neo-Doom blast of the unknown opening act, GREEDSVILLE would seem to be a rather strange choice for such a night at The Marquee. musically, they offer up something that wouldn't immediately appeal to the attendant crowds at the club, yet somehow they made it all work in a welter of flamboyance, colour and insistent attitude.

In short, GREEDSVILLE are a tormenting, tantalising solution of Pyschedelia, Indie rhythms, classic '60s British Rock movement and left-field Pop ambivalence. It works because they have a guileless charm and a set of songs that groove and gyrate, setting your feet into immediate motion as they tap out the beat, and your fingers start to thrum with the melody.

Led by the hyper-charged vocals of Mr. Peter Turner, this Newcastle five-piece are exciting, and in these times of contrivance and premeditation that of itself is a recommendation. But more than that Turner, guitarist Dex, bassist The Governor and drummer Doug Haze are a tightly formulated outfit, thriving on each other's strengths and weaknesses. And songs such as "New Year" make an impact that lasts well beyond the dying embers of the last note.

GREEDSVILLE are beginning to attract considerable attention from major labels. They deserve it. A name for '93, if not indeed '92.

MALCOLM DOME

Pics this spread Nick Matthews

FM/AFFAIR

Nachtwerk, Munch

German five-piece AFFAIR sport a lead singer who looks and acts like HELLOWEEN's Michael Kiske and a guitarist who *is* Bobby Rock from NELSON. After a set of uninspiring Melodic Metal that doesn't even deserve an airing in an empty Royal Standard, these remain AFFAIR's most notable features.

In direct contrast, FM quite happily took the place apart with a set that would have silenced even their most vociferous critics in England. Never again let anyone tell you these boys don't deliver.

If at Wembley last year with STATUS QUO they had seemed a little jaded, tonight, with Didge Digital now departed form the ranks (his role filled admirably by ROMEO'S DAUGHTER man Tony Whitman), they proved to be one of the finest British Rock exports we can boast.

"I Belong To The Night", "Don't Stop", "Face To Face", "That Girl", "Bad Luck": they're all consistent, quality Hard Rock songs that shame much of the hailed yet frequently shallow output from bands the press would rather hail.

A healthy German crowd showed their appreciation in whoops of delight after every song, adding to the aggressive fire that guitarist Andy Barnett and bassist Merv Goldsworthy were adding to a performance that was already hitting home with maximum effect.

As for Steve Overland, if any criticism aimed at this man in the past centred around an at times static stage performance, then tonight he blew such memories away with a show that equalled or surpassed many of his British contemporaries. However, it's in the vocal department that Overland remains un-matched.

Not for him the Perry/Gramm melodic Rock style, he's more in line with a BOLTON-esque soulfulness that enhances the bands material ten-fold. And with MICHAEL BOLTON adding his own croon to bar-room ballads these days, Overland deserves to grab microphone centre-stage to win the universal adulation he deserves.

Left alone with an acoustic guitar he brings the house down with a version of DAN REED's "Long Way To Go"; this will kill when the band hit the UK next month. Andy Barnett, much like Vinny Jones at Chelsea, is continually motivating, never once giving up, and features on a rousing rendition of JOE WALSH's "Rocky Mountain Way".

"Heard It Through The Grapevine" may not have been the hit we hoped for, but it leaves the stage smokin' whilst "The Other Side Of Midnight" and "Burning My Heart Down" once more remind you that in "Indiscreet" and "Tough It Out", FM released two of the finest British AOR albums of all time.

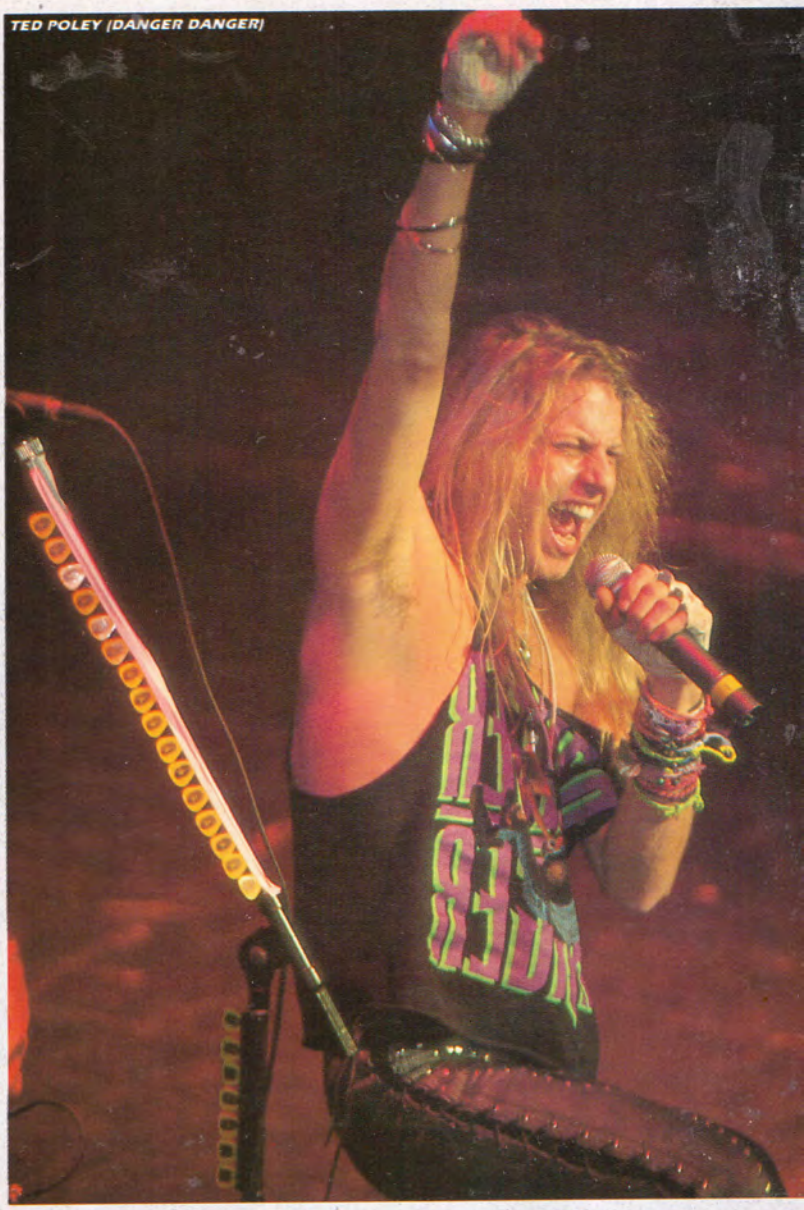
The form displayed by FM tonight was enough to make a grown man weep into his beer. Quite simply they've never been better. But don't take it from me, get out and see them on their forthcoming UK tour.

Some kind of wonderful. Indeed they are.

JERRY EWING

STEVE OVERLAND and ANDY BARNETT (FM)

Pic Nick Matthews



TED POLEY (DANGER DANGER)

Pic Nick Matthews

DANGER DANGER

Astoria, London

Talk to Steve West, drummer with this highly enjoyable American five-piece, and he's likely to bend your ear about the sorry state of the music industry these days. The way he sees it, no-one cares about his beloved AOR any more!

He's got a point too. In America, the airwaves and MTV are ruled by Rap and if any kind of Rock's gonna get through, chances are it's going to be the street Metal sounds of NIRVANA et al.

Yet whilst the industry does its best to ignore the genre, DANGER DANGER have shifted some 250,000 copies of their latest album, "Screw It!". Label mates PEARL JAM may be on the tip of everybody's tongue, but Epic are far too fiscally aware to drop an act who's hipness factor probably comes just below Philip Schofield at a Hells Angel's convention!

Here in Blighty things are pretty much the same, but, just like they do in America, DANGER DANGER are selling out shows. A packed-out Astoria went literally nuts for DANGER DANGER. The band responded by playing a blinder!

They may talk LOVERBOY, SURVIVOR and RICK SPRINGFIELD when it comes to music, but the play it like a cross between MÖTLEY CRÜE and BON JOVI without the choreographed stage routines. People want to see DANGER DANGER; even Kelv Hellrazer's out casting an appraising eye over proceedings.

"Horny S.O.B.": it's clichéd, it's nothing new, but it's fun. Big fun. Looking like a cross between Stevie Rachelle (TUFF) and Jani Lane (WARRANT), Ted Poley's voice soars over the audience with impressive ease, whilst the rest of the band gel tight. Andy Timmons' guitar lets rip with a melodic fury and bassist Bruno Ravel stalks the stage, eyeing the overly large contingent of girlies who are singing along.

"Get Your Shit Together", Beat The Bullet", "Slipped Her The Big One" (Ho, Ho) and current single "Monkey Business", all from the new album, hit home in a harder vein than the "Danger Danger" debut, yet they echo the band's infectious sense of fun perfectly.

"Bang Bang" is the song BON JOVI have always wanted to write, perhaps the closest thing to perfection the band offer, and quite rightly it goes down a treat, the highlight of the night. The sound is damn near perfect and "Naughty Naughty" and "Boys Will Be Boys" have everyone dancing (apart from an inebriated Mark Blake who's more interested in telling everyone how much he likes UFO); my first gig of the year's turning into one hell of a party.

An encore of "Yeah, You Want It!" spoofs ANTHRAX's dalliances with Rap hilariously and they go for the throat with

a rip-roaring version of the KISS classic "Shout It Out Loud" to round things off.

DANGER DANGER will probably never convince Britain's street-wise Metalheads of their worth, but there's still an audience here for them; give me this lot over BON JOVI any day. It's all a matter of awareness really, but the classy way in which Epic in the UK are handling them you get the feeling that if the Gods smiled they'd go all the way.

Laugh if you will, but AOR will never die and one day "Bang Bang" will get to Number One!

JERRY EWING

EXODUS
The Marquee, London

The last time EXODUS played anywhere in Europe was on 1989's "Fabulous Disaster" tour which, with a series of blistering live dates and a strong album to promote, had many a hack predicting big things for this Bay Area quintet.

However, times change and the last three years have not been kind to EXODUS. The release of the disappointing "Impact Is Imminent" LP (both in terms of sales and creative output), a three-year European absence and the departure of drummer Tom Hunting and bassist Rob McKillop (replaced by ANTHRAX drum roadie John Tempesta and ex-STEVIE STILETTO man Mike Butler, respectively) have all taken their toll on EXODUS' much-touted rise to the top.

Tonight, however, The Marquee is heaving (a sure sign that EXODUS' fans have by no means forgotten them) and as soon as the band crunch into the opening chords of AC/DC's "Dirty Deeds Done Dirt Cheap", the place in bedlam.

The band are clearly enjoying themselves. Their first live show for 14 months (then supporting RED HOT CHILI PEPPERS back home in California) and then playing is tighter than if they'd been on the road for months, with new boy Butler performing as if he were born to play for EXODUS. "And Then There Were None", "Fabulous Disaster", "Brain Dead", "Piranha" and, of course, "Toxic Waltz" all zoom by at breakneck speed, with guitarists Rick Hunolt and Gary Holt posing as if there's no tomorrow, whilst enticing the crowd to perform the most suicidal of stage dives (somebody get me a doctor!).

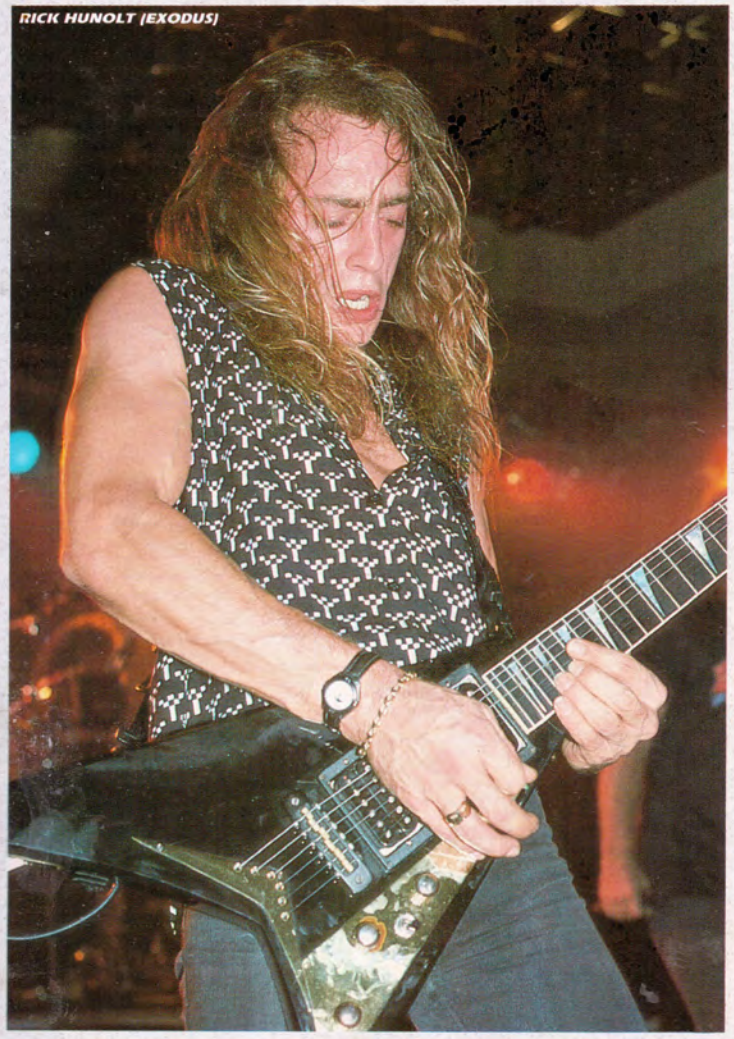
Vocalist Steve 'Zetro' Sousa was in similarly fine form. Often chastised for his one-dimensional and occasional ineffectual vocal technique, tonight's show saw 'Zetro' silence the doubters with a truly capable set of lungs which occasionally even found their way to (gasp!) a little melody.

EXODUS also took the opportunity to unveil several new tracks to the crowd. The songs showcased ("Thorn In My Side", "When It Rains, It Pours", "One Foot In The Grave" and "Force Of Habit" sounded much more groove-orientated than anything before, with catchier vocals melodies and real songs at work for a change. And, as Holt promised, the songs are "skull crushingly heavy", with much of the patented 'H Team' rifferama at work as usual.

On the 'down' side, it would have been nice to hear a few more songs from "Bonded By Blood" (only two songs from one of the quintessential Thrash albums?! Come on, guys!), as well as my own personal faves "The Last Act Of Defiance" and "Objection Overruled". Zetro's banter was also a little on the clichéd side. I know the boy was happy to be there, but to be addressed as a "crazy muthafucker" after every song become a tad weary after a time.

Minor moans aside, though, tonight's show buried many of the doubts I previously held about EXODUS. An impressive live performance, a truly cohesive line-up and, most importantly, a strong selection of real songs for the new album (due soon) surely proves, once and for all, that EXODUS can still cut it in 1992.

IAN WINWOOD



RICK HUNOLT (EXODUS)

Pic Stuart Taylor

STONE GOSSARD and EDDIE VEDDER (PEARL JAM)

Pic John Ricard

PEARL JAM
The Borderline, London

PEARL JAM vocalist Eddie Vedder really should have starred in *River's Edge*. For when he shuffles on stage - long hair hidden under a baseball cap, collar turned up, both eyes blazing - he has the disturbed look of some small-town juvenile delinquent. Vedder stayed in character for the duration of PEARL JAM's London debut; ambling around the stage with a nervous, almost apologetic air for the first song, before shedding the cap and jacket and barking at the moon during a gear-crashing version of "Once".

By the time Vedder mumbled the introduction to the single "Alive" it was apparent that the raw energy of PEARL JAM on record had been captured for their live performance. And despite the showcase nature of the gig those fans in attendance made their appreciation known by turning the first few rows in front of the stage into a swaying orgy of colliding bodies. And when guitarist Stone Gossard stoked the riff to "Even Flow" the reaction was equally dramatic. Vedder responded to such naked enthusiasm by hurling himself into the fray. Trashing the stage in 1992 can never be seen as anything more than a hollow gesture, but when bassist Jeff Ament surrendered to a sudden destructive urge and wrenched an overhead pipe away from the ceiling, I was almost convinced!

While intensity may be the key to PEARL JAM's appeal, the weaknesses in some of their material were as apparent here as they are on vinyl. Not every PEARL JAM song is as good as "Even Flow" or "Jeremy". But if the band can instill a sharper edge to their songwriting in the future then those shortcomings should disappear. Essentially, despite their impressive pedigree PEARL JAM are a band still in their infancy. Their attitude and obvious integrity is there for all to see, let's hope the rest follows.

MARK BLAKE

BRITNY FOX
The Limelight, New York

After a major internal shake-up lad with bad blood, two things can happen to a band. They can either regain lost momentum and continue their pursuit of stardom with a new-found vigour, or they can simply give up.

BRITNY FOX have given up.

Oh, I know it doesn't seem so, on paper at least. The band did bounce back from the simultaneous departure of singer Dizzy Dean Davidson (replaced by Tommy Paris) and loss of their record deal (with PolyGram) by putting out the outstanding "Bite Down Hard" record through Atlantic. And at The Limelight all material, old and new, was played flawlessly. From opener "Six Guns Loaded" to finale "Girls School" (one of their very first songs) the sound was perfect and the crowd, whilst lacking in numbers, made up for it with initial enthusiasm.

Unfortunately, it was all delivered in a way that could best be described as uninspired. The band's idea of rapport with the fans was an endless shower of guitar picks. But taking home a souvenir does not, sadly, overshadow the blatant fact that BRITNY FOX acted as if they would rather have been elsewhere. There was no encore offered, and I'm not sure who was the happier - myself or the band. The magic has gone and unless an unlikely hit single wakes them up, this band will soon be forgotten.

BRIAN O'NEILL

MANIC STREET PREACHERS/ THE WILDHEARTS
Hull University

Since their inception, it would appear that THE WILDHEARTS have had a constantly rotating line-up. They went through drummers, bass players and numerous singers before finally solidifying the ranks shortly before this first trek round Britain. The line-up for this tour stands as: Ginger (vocals/guitar), Bam (drums) CJ (Guitar/ Vocals) and Danny (bass).

They launched into their set much to the bemusement of the crowd, who looked on vacantly. Confused - I think so. A few motioned their heads but most remained *confused*. Considering the bands hard to fathom brand of Rock it's not surprising that most couldn't get their heads round the energetic noise emanating from the stage. THE WILDHEARTS pour out a thunder storm, which in places is reminiscent of FAITH NO MORE.

Considering the buzz surrounding the band I really wonder if they can deliver as the songs currently sound too segmented. They're definitely out on a limb.

On the other hand the crowd had no difficulties getting to grips with THE MANIC STREET PREACHERS. Psyched and raring to go, the hall is full with a million sweaty student vying for front of stage action.

"For a city who gave us KINGMAKER you're not too bad," quips Nick, heralding a bout of crowd madness. There's a hell of a lot of energy conjured up by the band but not quite the same level as I'd witnessed at their London show, before Christmas. Since this is their most extensive tour to date, twenty gigs in all, it's not surprising they've slowed - just a notch, mind you!

They thrash us with the singles "Loves Sweet Exile" and the relentless "Repeat". And by this time they're commanding stage divers in their droves. Launching into GUNS N' ROSES "It's So Easy", the song kinda misses the mark. Perhaps because the MANICS are totally *British* and GN'R are [all] American. Both are disgruntled but the essence of their country's of origin are poles apart.

Those that pondered the bands worth in the *Metal press* must surely recognise their across the board appeal. From the large cross section of people who turned up to witness the band, all went home happy.

DENISE STILLIE

THE END
The Marquee, London

THE END have been around for what seems like an *age*. I presume I hold this opinion simply for the fact that such a large number of people have been at me to go for a look-see since their inception three years ago.

It's only in the last year, with an album, "Gusto", on Mad Moon records and a solid line up, that they have began to build a worthy following.

For reasons best known to themselves the Marquee thought five past nine a worthy time for the band to take to the stage. This seems rather foolish considering about a third of the audience arrived around the nine thirty mark - having missed about half the set, yet the bottom half of the Marquee was suitably stuffed when all were packed in. Testament indeed to the bands pulling power considering low gig attendances of late.

But it's easy to see where their appeal lies. Front man Rook Randle makes for an easy focal point. Relaxed, he commands all the attention with his flamboyant manner and *wacky* dress sense. There are no overstated Rock poses; Rook's long limbed flow owes more to innovators like Perry Farrell. He's easily the best British frontman I've seen in a long long time.

Their music is bouncy and buoyant, attracting a wide cross section of people who are only too eager to gyrate their way through the whole set. An END gig is just one long party.

From the psychedelic keyboard intro of "Cavaliers", a song that's hugely catchy but sticks out a whole lot more live than on vinyl to the moody headiness of "Domino" the band are all too convincing.

If you haven't seen them yet - you must. If there's any justice in the world they're going to be monstrous by this time next year.

DENISE STILLIE

THE FIRST

MARTIN WALKYIER (SKYCLAD)

Nottingham's **D-ROK** are battling with the effects of a *"no beer in the hall"* rule, but still managed to put in an enjoyable but short, but distinctly un-stunning set. Kinda like WOLFSBANE without the loutish humour. Their lead singer (who looks like ZODIACs Dad) introduces "No Smoke Without Fire" but is better spitting out the ballsy "Steeler's Kiss". Er...don't give up the day jobs.

SCANDAL are up next. Yeah it's a scandal they were allowed to play! There have got to be better British bands than this. Feeling an obvious urge to become BON JOVI II, they blatantly rip off "Runaway" (from the JOVI's marvellous debut). Guys you haven't got the talent to be BON JOVI, so how about something more original? It'd be better than this dodgy affair anyday.

London glamour boys the **PLEASURE VICTIMS** (a.k.a. HANOI ROCKS?) are moderately enjoyable in a loose, clumsy sort of way. Their dress sense does leave a lot to be desired but their carefree sound is perfectly amiable. I've got to admit I don't go a bundle on the HANOI/STONES trip but this is okay. Regrettably they blow it by bitching about bad sound. Shame.

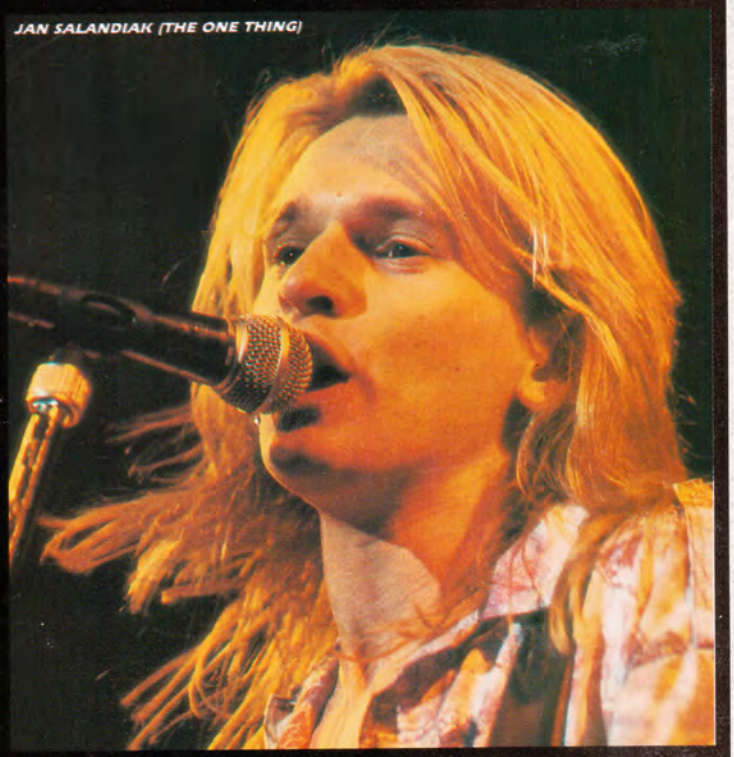
GRACE IN DANGER are the first band to really put some balls into the proceedings. When a lack of audience interest forces them to announce *"Get out of the bar y'bastards"* they're immediately elevated to star status! Their working class Rock lifts weight with "Boomtown" and with a successful Friday Rock Show session under their belts they could be in business. Not a certainty for the future, but a promising possibility. Keep your eyes peeled!

No doubt most of you will have heard about KISS impersonators **DRESSED TO KILL** by now. The real KISS are good enough, so why do we need another one? And why only cover the "Double Platinum" stuff? Incapable of the rest? God, this really is crap. I can't stomach their "Detroit Rock City", can't abide their "Rock'n'Roll All Nite" and I was violently ill during "Beth". They drove Kim Hooker to tears with "Cold Gin". Oh fuck off!

Unsigned act **THE ONE THING**

ORK ROCK FESTIVAL

YORK HAS JUST HELD ITS FIRST EVER ROCK FESTIVAL. METAL FORCES SCOUSER SQUAD CHERYL SMITH (WORDS) AND LES WALMSLEY (PIX) RUN RIOT THROUGHOUT YORK'S BARBICAN CENTRE



JAN SALANDIAK (THE ONE THING)

Unsigned act **THE ONE THING** have been tipped for big things. I'd have thought their brand of classy melodic Rock would have been snapped up by a major label now. In short they have chart appeal.

Now for some hard heads that's not a good thing. On a Rock Festival like this it's virtually the kiss of death to have a singer that looks like Chesney Hawkes (*Ooh, a trifle harsh we feel! - Editorial Team.*), and swamping the sound with keyboards is the nail in the coffin.

"Coming Up For Air" would make a nice change for the Radio One playlist, but it lacks the electric blast to make you sit up and take notice. Still, it's early days yet.

If you can forget that ex-TORINO/ONSLAUGHT man Tony O'Hara screaming vocals for a moment you'd realise that there's a good band hiding inside **HIGH WIRE**. Judging by the faces of the audience (especially the girls) these boys have definite prospects! Emerging as a tight unit with a full, heavy sound helped them tremendously of course. When O'Hora calms down to sing he's actually quite good. He even breaks out the acoustic for the obligatory ballad "Waiting For The Rain", although the strength of the song lies in the driving bass line. HIGH WIRE impressed with ease and sit firmly in the *one to watch* category. Oh, and Tony I'd buy a pair of jeans with a good zip if I were you!

The much talked-about **NEW ENGLAND** were, to be honest, a bit of a disappointment. This band should be the ones to hit hard and injure. They should be the band to stand up to America. To proudly hold aloft a stiff, two-fingered salute to the great music machine. Onstage at York they simply come across as would-be anarchists and pretenders.

That said, there's enough substance in the heavyweight punch of "Earth Mother" to suggest that they're actually worth the time and money invested in them. NEW ENGLAND adapted to the difficult half-empty hall easier than most bands on the bill, so I won't give up on them just yet.

SABBAT is dead. In their place are **SKYCLAD** formed by resident fruitcake Martin Walkyier. Undoubtedly the most unusual band of the day, this weird mix of Gaelic Thrash finally got York to shake a leg.

They went wild for "Skyclad" though I preferred the thunderous riffing of "Wednesday's Child" myself. "Terminus" despite the seriousness of its nuclear subject had me in stitches. Either Walkyier believes in this Rock warrior bullshit or he's a bloody good liar!

The rest of the band are really just backing musicians for Walkyier's baby. It's a shame because they all threw in excellent performances, the dual guitars working particularly well. One such example of this is "The Cradle Will Fall".

SKYCLAD remain unintentionally comical. They may not push forward the boundaries of music, but this is entertainment. If you're not a believer at least you're guaranteed a good laugh!

KIM HOOKER and JAY PEPPER (TIGERTAILZ)

TIGERTAILZ, in some respects had the hardest job of the day. Being the last band on much of the audience were tired and bored. Some had waited all day for this and the 'TAILZ offered their thanks.

TIGERTAILZ live are a much more interesting proposition than their pristine Pop records would suggest. "Tear Your Fuckin' Heart Out" rolls along at a breakneck speed as Pepsi Tate's bass takes control. However, they've been repeatedly accused of using backing tapes and judging by those backing vocals they haven't learnt their lesson yet. If you're willing to overlook TIGERTAILZ' cheating then you could quite enjoy this.

Kim Hooker - he of the screeching voice - breaks a few windows with "Noise Level Critical". "Love Overload" goes down a treat as the peroxide wigs get a bit excited. fear and dread grace the faces of those around me when a thinner than usual Jay Pepper steps forward for an attempt at a widdly solo. *Gerroff, yer crap!*

"Living Without You" sets the record straight and brings back memories of Steevi Jaimz. By comparison "Love Bomb Baby" sucks a big one. As the only band granted an encore they return for a slightly weedy "Ace Of Spades" that'd make Lemmy vomit.

Ultimately TIGERTAILZ leave me appetised but not totally fulfilled. Maybe though that has more to do with their songs than the performance itself. Who knows? ■

OUT OF This World

Edited by Jerry Ewing

It was most interesting to see your choices for top Horror/Sci-Fi film in the Readers Poll last issue. ***Terminator 2*** *was obviously very popular with all of you, and it's interesting to see that it's now available on video (see review this issue). Also, those who are big Schwarzenegger fans might like to know that Issue Three of* ***TERROR*** *features a rather nice* ***T-2*** *poster.*

Silence Of The Lambs *was also very popular, but not with our resident Hannibal Lecter, Malcolm Dome, as was the deserving* ***Misery****. Interesting stuff.*

On the film front, keep your eyes peeled for a new ***Dracula*** *film. Directed by Francis Ford Coppola, and featuring Gary Oldman as the Count, as well as Anthony Hopkins and Winona Ryder, this should be released later this year, so keep your eyes peeled.*

Also well worth checking out is Spielberg's ***Hook****. It may have been slated in America and it is about 2½ hours long, but it's a superb fantasy film and Robin Williams as the forgotten Peter Pan and Dustin Hoffman as Hook are quite superb.*

Obviously with everyone voting for it in the METAL FORCES Readers Poll, **Terminator 2** (Guild) is first on the list this issue. As a low-budget movie, **The Terminator** was an amazing success as well as being a highly enjoyable movie in its own right. As you'd expect, with main man Schwarzenegger's box office status increasing considerably, this James Cameron-produced sequel is a massive budget affair, but unlike most sequels, it follows the original with a similar yet effective storyline, and ends up a better film for it.

Schwarzenegger returns as the cyborg from the original, only this time his role is reversed. No longer is he the bad guy, that's a role occupied by a new, even more deadly Terminator who can shift shape with ease.

Schwarzenegger is now to protect John Connor, whilst Connor's mother Sarah (Linda Hamilton) breaks out from the high security prison in order to protect her son.

It sounds a bit complicated - on paper perhaps it is - but when you see the film then it all falls into place. The movie contains a great performance from Arnie (but then if you don't like him you probably won't think so), including some hilarious moments, and great one-liners.

But then again, I hardly need sell you this film as you've already proved your fondness for it. Needless to say it's now out on video for you to enjoy.

If **T-2** is set in the future, then **The Fourth War** (Guild - 15) is set very much in the present. Concentrating on the end of the cold war, Roy Scheider and Jurgen Prochnow star opposite each other as opposing commanders (the former American, the latter Czechoslovakian) on the Czech/German border.

Both are old school veterans finding it hard to cope with the change in political climate, clearly seeing each other as nothing more than the enemy. Thus ensues a dangerous game of cat-and-mouse between the two which sees them sneaking behind enemy lines to inflict almost laughable damage to satisfy their own egos, to the detriment of world peace.

Ultimately it's all resolved with the two indulging in a fist fight, surrounded by both commands of tanks and troops. The ultimate moral? How futile war is I guess.

A good film, but not enough is made of Harry Dean Stanton, who features in a cameo role.

The quite wonderful **Exorcist III** (Fox - 18) is now available on sell-thru and is a must for any Horror fan.

Starring George C. Scott as Lt. Kindermann (the role occupied by the late Lee J. Cobb in the original), the Georgetown community is shocked by a series of murders that mirror those of the Gemini Killer some 15 years previous. However, the killers exact MO was kept a secret and the Gemini Killer was put to death!

Following the death of a priest in hospital, Kindermann discovers a patient in the psychiatric ward who bears an uncanny resemblance to Damien Karras, the priest who died at the end of the original. Further investigation reveals this character to be possessed by the spirit of the Gemini Killer (played by the excellent Brad Dourif) with a little help from a rather annoyed Devil.

Once more Kindermann, who stayed very much on the sidelines in the original, must face the Horror of Satan in one of last year's best psychological Horror outings. Far better than John Boorman's 1977 **The Exorcist II: The Heretic**, this quite simply is a must!

Finally, from the director of **Bad Taste** comes **Meet The Feebles**, a kind of **Muppets** gone wrong, a creation of the warped mind from New Zealander Peter Jackson.

MEET THE FEEBLES

Set Muppet style in a theatrical review produced by Bletch, a huge walrus, **Meet The Feebles** is an adult puppet show that exposes the leering filth (magnified, of course) that goes on in showbiz.

It's crude, at times disgusting, and seemingly pointless. It does, however, feature some good gags and is worth seeing, like Jackson's **Bad Taste**, once and once only. Guaranteed to offend easily, it's coming soon.

Much better are the David Cronenberg triplet **Rabid**, **Shivers** and **The Brood** (Video Gems - 18). At long last these three superb examples of '70s Horror film-making have been made available, offering a splendid insight to Cronenberg's early years.

Rabid - the tale of a young woman turned into parasitic, blood-craving creature after a horrific motorbike accident, who then proceeds to turn a town rabid with her infections - is the worst of the series, but it is interesting to see ex-porn star Marilyn Chambers in the lead role.

Shivers follows the exploits of the inhabitants of a block of luxury flats after a scientist's experiment has gone wrong, leaving aphrodisiacal parasites running riot turning the whole shebang into a nihilistic free for all is a little better, and seeing classic Horror film actress Barbara Steele having a jolly good snog with lead actress Helen Petrie makes this one a must for perv-fans!

The Brood is where Cronenberg

FIVE COPIES OF TERMINATOR 2 TO BE WON!

Thanks to those kind people at Guild, we have five copies of the highly acclaimed **Terminator 2** to be won. To get a copy, all you have to do is correctly answer the following question:

Terminator 2 star Arnold Schwarzenneger is what nationality?

A) German B) Croatian C) Venusian D) Austrian)

Just put your answer on a postcard or the back of an envelope and send your entry to: METAL FORCES, Terminator 2 Competition, Suite 16, 46-48 Osnaburgh Street, London NW1 3ND.

was starting to get a bit classier, dragging in even more established players like Oliver Reed and Samantha Eggar. This one once more delves into the darker side of the sciences, with strange midgets running riot and an increasingly senile Eggar ends up eating her afterbirth! Show Granny this one next Christmas when she's whining about the TV. It'll soon shut her up!

RELATIVITY

AGNOSTIC FRONT

"When it comes down to bands with attitude then Agnostic Front are up there with the best of them and 'One Voice' is an album of monstrous conviction, their best yet." THRASH 'N' BURN 4/5

'ONE VOICE' LP/CD
RO 9222 1/2

WANTED!
FOR AURAL VIOLENCE

" 'The Law' is an undeniably brutal album but, unlike so many of its ilk, it also has a substantial groove going for it. A refreshing start to the new year's releases." THRASH 'N' BURN 4/5

'THE LAW' LP/MC/CD
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IT'S BEEN NEARLY A QUARTER-OF-A-CENTURY SINCE BLACK SABBATH FIRST CAME TO FAME. IN THE FIRST OF A NEW SERIES OF RETRO FEATURES MALCOLM DOME PAYS TRIBUTE TO ONE OF METAL'S MOST INFLUENTIAL BANDS

OZZY OSBOURNE

BLACK

How *do* you define the term 'Heavy Metal'? Honestly, if I had £1 for every time that I'd been asked to define the beast then I'd probably be able to afford a round of drinks in Stockholm - and maybe even the bus fare back home! Such a definition is virtually impossible - at least in purely statement form. However, to my way of blinking, there is one simple explanation - it lies in a song called "Black Sabbath", the opening track on the self-titled, debut album from BLACK SABBATH, originally released back in February 1970. Listen closely, because this *is* Heavy Metal incarnate. The gloom-laden atmosphere, the inebriated guitar rhythms, the wailing vocals, the scabrous riffs. This, more than words, represents what Heavy Metal was, is, and always will be about. Nothing since, not from IRON MAIDEN, JUDAS PRIEST, METALLICA or SLAYER - has come close to encapsulating the genre so magnificently. And it attests to the fact that BLACK SABBATH not only inadvertently set the whole genre in motion, but they were (perhaps still are) its finest exponents.

The story of this Birmingham band is steeped in controversy, ill-conceived decisions, business disasters and embarrassing mistakes. Rumour has it that much of the legendary *Spinal Tap* movie was based around the exploits of the SABS. Yet through it all shines forth the music and the performances. Despite the fact that an accident of fate may well have brought them to prominence, nonetheless there was something unique, special between SABBATH and their legion of fans, the legacy of which still remains to this day. Why? There is no true answer, but perhaps it has much to do with the fact that, whilst others such as LED ZEPPELIN, CREAM, JIMI HENDRIX and DEEP PURPLE (equally as influential on the Hard Rock scene) built a reputation through virtuosity and awesome presence, there was something reassuringly down to earth about BLACK SABBATH that the ordinary fan in the street could identify with.

You might in your dreams aspire to Robert Plant's vocal chords and Adonis stature. You might sigh at the prospect of playing guitar the with the flamboyance of HENDRIX. But vocalist Ozzy Osbourne, guitarist Tony Iommi, bassist Geezer Butler and drummer Bill Ward...They were not Classically-trained porcupined dandies, but basic, pub-swilling human beings. You could see them walking off a stage and going straight to the bar, downing several pints, slurring and falling over. Indeed, they *did* do that on more than one occasion. They were the people's band.

The story of SABBATH goes back to 1967 when POLKA TULK first got together featuring the above names. A quick change to EARTH led to the band playing the Blues around the Birmingham scene, eventually teaming with manager Jim Simpson. Originally a Jazz trumpeter, he ran a local club called Henry's Blues House in Birmingham, and it was there that he first ran into EARTH. Taking him under his wing, Simpson soon had the band touring in Germany, playing regularly at places such as the famous Star Club in Hamburg, where the BEATLES made their name. By this time, the band had recorded a demo tape on the minuscule budget of £400 at a four-track studio in London.

However, the process of getting the band signed wasn't an easy one, with the guys eventually being picked up on a leasing deal by the then-fledgling label Vertigo, just started as the Progressive Rock arm of the huge Fontana label, to whom were also signed at that point JUICY LUCY and MANFRED MANN'S CHAPTER THREE. However, by this point the foursome had recorded their first album at Regent Sound Studios in London with producer Rodger Bain. Moreover, they'd been forced to change their name to BLACK SABBATH due to confusion with another band called EARTH on the live circuit, who pipped Iommi et al to the post by releasing a single in Germany, thereby necessitating the name change, apparently inspired by Butler's burgeoning interest in occult novelist Dennis Wheatley.

And before getting the deal with Vertigo, things were so depressing in the SABS camp (14 companies rejected the quartet's tapes, before Vertigo accepted them) that Iommi agreed to join JETHRO TULL to replace Mick Abrahams - his sojourn lasted two weeks and he was soon back in the SABS fold, and on February 13,

BLACK SABBATH MAY 1978 [L-R]: BILL WARD, GEEZER BUTLER, OZZY OSBOURNE and TONY IOMMI

1970, their debut LP finally appeared. Containing such monsters as "Black Sabbath", the Bluesy "The Wizard" (with Ozzy taking up the harmonica), the classic "N.I.B." (still regarded as an essential part of the SABBATH live set), an instrumental cover of AYNSLEY DUNBAR'S RETALIATION song "The Warning" plus first single "Evil Woman". It still stands up today, despite (or maybe *because of?*) its primitivism, and has become the cornerstone of so much that has subsequently happened.

The LP incredibly reached Number Eight in the charts, despite getting no airplay and a seemingly small following for the band. One fable that has grown up over the years was that SABBATH were confused with BLACK WIDOW, a popular touring band in the UK at the time without a record deal. Fans of the latter are alleged to have bought "Black Sabbath" believing it to be a WIDOW album. True or not, it does lend yet another aspect to the SABS' success.

From this point, the band took off, even returning to Birmingham and the aforementioned Henry's Blues House to set a new club record attendance, breaking the previous one achieved by, ironically, JETHRO TULL! In August, 1970, the band also appeared at the Tenth Annual Jazz & Blues Festival at Plumpton Race Course on a bill that also featured ELTON JOHN, YES, FAMILY and HUMBLE PIE. Shortly before this, the foursome had wrapped up their second album at Regent Sound Studios with Bain, released in September under the title of "Paranoid". Originally to be called "War Pigs" - the cover was even designed with this concept in mind - before there was a last-minute change of heart, with the general feeling being that the song "Paranoid" could be a minor hit!

The "Paranoid" album saw the band deliberately moving away from the black magic inferences that had been obvious on the debut, and had indeed led to many press stories concerning their activities in this area - none of which were in the least bit true! The LP was more mature than its predecessor, dealing with a variety of subjects, from the anti-war theme of "War Pigs" (still an inspirational theme to this day, and a number covered successfully by FAITH NO MORE among others) and "Electric Funeral" to the role of drugs on "Hand Of Doom" and insanity on "Paranoid" itself, not to mention the indefatigable fantasy of "Iron Man" and the amusing "Fairies Wear Boots". And the release of the aforementioned title track as a 45 saw SABBATH enter new territory as they sped up the charts, reaching Number Four and staying there for some 18 weeks, in the process appearing alongside CLIFF RICHARD on *Top Of The Pops*. In the meantime, the LP hit the top spot after just two weeks in the shops...Knocking SIMON & GARFUNKEL's "Bridge Over Troubled Water" off their perch.

At this point, the band fired Simpson, hiring Patrick Mehan and Wilf Pine, who had formerly been with the managerial organisation run by Don Arden. This led to messy legal wrangles and considerable disputes over money. But the band were getting stronger than ever.

In August 1971, the band released their third album, "Master Of Reality", their last with Bain in the production chair, this time recording at the much more salubrious Island Studios in London. It was a comparative commercial failure, only reaching Number Five in the charts. But by this stage, their career had taken off in the US and Europe; "Master..." was certified gold even before release Stateside, and tracks such as "Sweet Leaf" and "Into The Void" enhanced the band's reputation. But their schedule was slowly catching up with the band. Excessive touring demands brought them to breaking point, with the lifestyle of drink and drugs adding to the problems. Indeed, the vocalist even went so far as to see a psychiatrist!

However, the bandwagon rolled on, with stories of excess growing increasingly ridiculous (Ozzy going missing out on the road in America - only to be discovered

Pics this spread Robert Ellis/Repfoto

KNIGHTS

DIO

Pic Lynn McAfee

asleep in the wrong hotel room because he'd got the room numbers confused; continual harassment from occultists; rumours of riots). "Volume 4" came out in September 1972 (another Top Tenner here, with such moments as the balladic "Changes", the maniacally glinting "Supernaut" and the imposing "Snowblind"), followed in November 1973 by "Sabbath, Bloody Sabbath", many people's choice as the pick of all SABS albums. The latter brought to the fans' attention tracks such as the title cut, "Sabbra Cadabra", "Killing Yourself To Live" and "Spiral Architect", numbers that underscored the SABS' remarkable musical talents and their ability to generate complex musical structures. In terms of its completeness this is indeed a magnificent achievement.

But, there were cracks appearing in the edifice. Managerial hassles had led to the band losing almost everything they owned at one point, and the increasing friction between Ozzy and Iommi was starting to tell. And perhaps this problem had much to do with the vehemence within much of "Sabotage", released in 1975 and featuring such astonishingly battered squalls as "Symptom Of The Universe" and "Megalomania", plus the formidably delicate swathe of "Am I Going Insane?" And in October 1976 "Technical Ecstacy" suggested that the SABS may well have run their course. It was a rather incoherent affair, and when Ozzy announced in November 1977 that he was quitting the band. The end seemed in sight.

However, after a brief flirtation with David Walker (previously with SAVOY BROWN, among others) and talk of DEEP PURPLE man David Coverdale being recruited, Ozzy came back into the fold for one last LP and the band's tenth anniversary tour. However, neither the album ("Never Say Die") nor the tour (during which the young VAN HALEN stole the honours night after night) were particularly memorable, and in 1979 Ozzy fled the coop for the last time. A brief reunion came together in 1985 for the Live Aid show in Philadelphia - but it was a mess.

The band seemed to be foundering somewhat. But, to everybody's surprise, they brought in former RAINBOW singer Ronnie James Dio. Dubbed in some quarters 'BLACK RAINBOW', the band came out in April 1980 with "Heaven & Hell", an all-time classic that saw the marriage between Dio's majestic style and the more earthly roots of the SABS perfectly entwined. This was a masterpiece, born out of adversity. Tracks such as "Neon Knights", "Children Of The Sea", "Die Young" and title track took the Metal world by storm. SABBATH were back with an album every bit as enticing and remarkable as their debut effort a decade before.

"Mob Rules" a year later (with Vinnie Appice now ensconced on drums and Martin Birch once more at the production helm) continued the good work. But, once again, tensions arose between vocalist and band, with Iommi and Butler accusing Dio of attempting to assert a dictatorial attitude as the band struggled to put together their '83 double live effort "Live Evil" - strangely the first properly sanctioned live offering from the group. In contrast, Dio felt that the guitarist and bassist were increasingly divorced from his reality. The split when it came was as abrupt and painful as that with Ozzy. And it was at this point that the SABS made what was to be the most disastrous decision in their chequered career. They recruited former DEEP PURPLE man Ian Gillan.

Within a matter of weeks, Gillan had split up his own band GILLAN, claiming that severe throat problems were going to necessitate him taking an extended break and then agreed to join SABBATH! With the sceptical eye of many on them, the SABS proceeded to make a comparatively messy album called "Born Again" (having recruited former ELO drummer Bev Bevan), which showed that the mix of Gillan and the Iommi/Butler axis lacked cohesion, and then headlined the '83 Reading Festival, performing "Smoke On The Water", much to the horror of SABBATH fans everywhere.

A humiliating tour of the US was the final nail. Gillan left and the band then went through a myriad of changes, before Iommi announced that SABBATH were over and he was going to pursue a solo career. However, under pressure from management and US record company Warner Brothers, Iommi reversed his decision unwisely and when "Seventh Star" emerged in 1986 it was under the nonsensical banner of 'BLACK SABBATH FEATURING TONY IOMMI'. A fine album in its own right, the connotation of the SABS actually hampered reception of this work, featuring as it did the wondrous voice of ex-PURPLE bassist/vocalist

TONY IOMMI

GEEZER BUTLER

Glenn Hughes, a man whom one could never envisage singing "Paranoid"!

The subsequent tour was an embarrassment. Hughes leaving after a few dates. An unknown American called Ray Gillen stepped in, but by the time the next SABBATH album ("Eternal Idol") appeared, it was Birmingham's Tony Martin who had come in, but the fans simply didn't seem to accept that SABBATH should still exist. Not even the excellent "Headless Cross" in 1989 (their first for new UK label IRS) could change their minds. Fans would still come to the gigs, but only to hear the old chestnuts, and despite its musical excellence, "Headless Cross" (by which time Martin, Iommi and long-term keyboardsman Geoff Nicholls had been joined by the incongruous pair of bassist Neil Murray and drummer Cozy Powell) flopped, as did its successor, 1990's "Tyr". And if you had never checked out "Headless Cross" before, hunt down a copy. It is indeed worthy of the band's illustrious past, with songs such as "Devil & Daughter", "When Death Calls" and "Nightwing" proving that, given half-a-chance, SABBATH could still make contemporary infallible music. Yet, there was never any real prospect of this line-up succeeding, whatever their musical quality.

But now, things are looking up once more. For the line-up of Dio, Iommi, Butler and Appice is back in harness, recording at Rockfield Studios in Wales with producer Mack. It is to be hoped that what emerges will bring honour back to a name disgraced by so many allied to its ranks (I have deliberately left out certain names, non-entities who do not deserve the accolade of being associated with such a legend).

In the annals of Metal, no band has been more influential or inspirational than BLACK SABBATH. The recent advent of Doom Metal has seen their stock rise once more - and deservedly so. You cannot hope to adequately sum up what they have achieved in such a short space of time. Suffice it to say that, despite a a propensity to self-destruct, BLACK SABBATH are peerless in their sphere. Without them, there wouldn't be - just *wouldn't be!* - Metal as we all know it. ■

Pics (left) and (above) Robert Ellis/Repfoto

THE METAL FORCES GUIDE TO ESSENTIAL BLACK SABBATH

JERRY EWING TAKES A LOOK AT THREE OF BLACK SABBATH'S MOST IMPORTANT ALBUMS

BLACK SABBATH (1970 - Vertigo)

Some may opt for the follow-up "Paranoid", but to me there's no denying the awesome impact that BLACK SABBATH's 1970 debut "Black Sabbath" had.

Recorded for a mere #600 on a four-track studio, all numbers were recorded in no more than two takes. The album received no promotion but through sheer word of mouth it found its way into the Top Ten of the album charts. BLACK SABBATH were on their way.

Bands like BLUE CHEER ("Vincebus Eruptum") and IRON BUTTERFLY ("In-A-Gadda-Da-Vida") had toyed with a heavier-than-normal sound, and whilst the term *Heavy Metal* had previously been linked with acts like THE BYRDS and THE KINKS, there's no denying that "Black Sabbath" took a different slant to Rock music than had previously occured. Here was a solid wall of riffing that detracted from the usual path of working around intricate melodies.

BLACK SABBATH were still melodic, but they were also a lot heavier than some may have expected. From the opening death cry of "Black Sabbath" to the single "Evil Woman" here was a stark, powerful sound epitomised by Tony Iommi's doom-laden riffs and Ozzy Osbourne's cat-call vocals, with Geezer Butler and Bill Ward laying down a tight, effective rhythm.

It may have been the band's debut album, but tracks like "N.I.B." (initially thought of as "Nativity In Black", but later claimed to be about Geezer Butler's beard!), "The Wizard" and the aforementioned title track remain true Heavy Metal classics still that inspire young bands some 20 years on!

HEAVEN AND HELL (1980 - Vertigo)

SABBATH with Ozzy Osbourne had eventually run their course after eight studio albums, the last two, namely "Technical Ecstacy" (1976) and "Never Say Die" (1978) being particularly tired in sound.

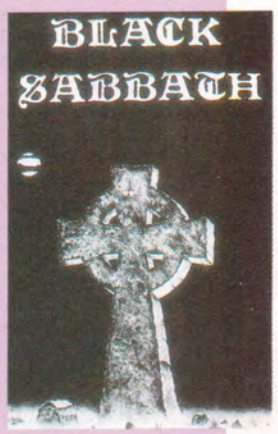
After he quit RAINBOW in 1979, singer Ronnie James Dio was drafted in for the band to record "Heaven And Hell". Now if "Black Sabbath" is regarded as one of Heavy Metal's more influential, then "Heaven And Hell" must be regarded as one of the finest Metal albums of all time.

With current IRON MAIDEN producer Martin Birch at the production helm, in place of the jaded sounds of the previous two albums came a polished, far superior affair. The crashing power-chords remained the same, but in Dio SABBATH now had a singer instead of just a frontman.

Thus the likes of the mighty title track and the more mellow "Children Of The Sea" are instilled with a classiness that placed BLACK SABBATH as one of the biggest international Metal acts of the early '80s. You've often read the phrase *"not a duffer in sight"* and that's particularly true of "Heaven And Hell". From the bombastic opening run of "Neon Knights" (at No. 22 the band's highest charting single since 1978's "Never Say Die") to the melodically powerful drift of "Lonely Is The Word", to my mind this is the best BLACK SABBATH album of all time.

Some die-hard fans found Dio hard to take, especially live on Ozzy-era material, but lend an ear to the likes of "Die Young", "Lady Evil" or "Wishing Well" and you'll see why this album is so highly regarded.

HEADLESS CROSS (1989 - IRS)



By now BLACK SABBATH had been through some seven singers before Tony *'The Cat'* Martin, who had sung on "The Eternal Idol" managed to last to a second album (something that David Donato, Ian Gillan, Ray Gillen and Glenn Hughes had all failed to do). That album was "The Headless Cross", the band's first for new British label IRS.

The label change had come about over here after SABBATH's standing had fallen considerably, fans being a mite miffed at the all-too frequent comings and goings.

However, no-one could have really been prepared for a now almost 20-year-old BLACK SABBATH (admittedly only Iommi remained from the original line-up) releasing an album of such stunning power and quality.

With ease, "Headless Cross" shamed everything the band had done since probably "Mob Rules" (1981). Cozy Powell proved to be a real powerhouse behind the kit, and Martin's distinctly Dio-esque vocals shone on the thunderous title track, whilst the likes of "Devil And Daughter", "Kill In The Spirit World" and "When Death Calls" proved that when SABBATH stuck to what they knew best, crashing guitar chords and gloomy melodies, they could still do themselves proud.

Despite the fact many thought they'd take back off with the new album, IRS seemed to lack the clout Vertigo had, and Martin's static stage performances meant that as a live unit they weren't functioning as before.

Still, easily the best album they recorded without either Ozzy or Dio.

If it wasn't for GUN I'd never have ended up seeing the ROLLING STONES (who are, by my own admission, one of the greatest Rock bands to stalk the face of the planet...ever!). The last time Keef and co. offered their services to a London crowd, tickets, as you can imagine, were pretty scarce. Hell, it was easier finding a bacon butty at a barmitzvah than scooping one radical STONES ticket, man!

Fear not dear reader, for help was at hand. Lively Scottish five-piece GUN were supporting their satanic majesties, and thanks to their appearance, and of course Vicky at A&M (GUN's helpful, heaven-sent press officer) who was kind enough to allow me to review GUN that glorious Summer's day. GUN were good, very good indeed. As for the STONES. Oh...To GUN I am forever indebted!

But we're not here to rap STONES talk. Today it's GUN-day. And what a day it is. GUN's 1989 debut, "Taking On The World" went a long way to establishing the band at the forefront of the young British Rock scene. A far cry from their early AOR roots (best not mention PHOBIA to the lads these days!), GUN burst forth in a wave of hard-hitting Rock that was neither Metal nor Pop. Hard Rock perhaps, but whatever, it gave them a Top 40 hit in "Better Days" (back then they were the first new British Rock act to crack our Top 40).

SCOTS ROCKERS GUN ARE BACK WITH THEIR SECOND ALBUM, "GALLUS". A FOREVER INDEBTED JERRY EWING BELIEVES IT TO BE A FINE ACHIEVEMENT. FIVE YOUNG SCOTS LADS NOD IN AGREEMENT

From then on in it was a constant stream of touring that culminated in the ROLLING STONES personally requesting GUN support them on the European leg of their 'Urban Jungle' world tour. In two years they found themselves playing to some two-and-a-half million people. Some achievement.

Equally impressive is an album that's been firmly lodged in my walkman since I received a copy a few weeks ago. The album's called "Gallus", a Glaswegian term for *the best*. It's GUN's second album, due out in March. And it's a smoking little release; possibly one of the finest Hard Rock records to raise its head from the crop of THUNDERs, LITTLE ANGELS, ALMIGHTYs, WOLFSBANEs, etc...

The last time I saw any members of GUN it was on a football pitch, where I'd somewhat ill-advisedly lent myself to play in goal for them against MAIDEN's Steve Harris and team. All was fine in the first half, and I really don't know what happened in the second, honest! Still, it was only 3-0. Last time MF Judas Iscariot Dave Shack turned up in a team to play Harris and co. they lost 18-1. Ha, bloody ha!

GUN harbour no ill-feeling to those three goals as we sit in A&M's boardroom eagerly awaiting our kebabs and discussing amongst other things, football and PEARL JAM, not that the two have anything in common. Eventually talk turns to "Gallus", an album that's been finished and awaiting hearing for a good few months now.

"We held it back because of the Christmas rush and because of the big heavy releases," explains singer Mark Rankin, who's hair is no longer stretched back over his scalp but overflows in more Rock'n'Roll style. "We'd never have got any airplay or anything, and now it's a fresh year and a new start."

"Aye, we'd have got swallowed up with bigger releases like U2 and GENESIS," adds guitarist Jools Gizzi. "Even they did nae do that well."

"A lot of time's been spent getting drunk as well,"

THE LIKE

deadpans his brother Dante, as the table erupts with laughter.

"No, no, it's the right time to..." starts Mark attempting to bring some sanity to proceedings, before he's shouted down by the rest of them.

He raises his eyes heavenwards and amidst the guffaws from the other four sighs: "Oh this is going to be a good interview!"

"Gallus" is more of a Hard Rock album, more in-your-face. There are more guitars, more wailing solos, harder, better songs. That's not to take anything away from "Taking On The World", it's just that "Gallus" is better. The influence of new guitarist Alex Dickson (ex-MIDNIGHT BLUE and replacement for the departed Baby Stafford) has clearly been felt to the advantage of all.

"I'd be bloody worried if it was worse," muses bassist Dante.

"It's more of a natural progression," points out Rankin.

"We came off the road and wanted to write a Heavy Rock album, but keep our own melodies," explains Jools. "The first album was good for what we did. We did try and cross over. We wanted to try and attract U2 fans, BRYAN ADAMS fans, AC/DC fans. We kind of did that with the first album, but I think "Gallus" is a little more back to our roots."

LY LADS

"I think we discovered that on the last album tracks like "Money" and "Shame" were the best tracks live from the first album," continues Rankin. "I think we decided that this album would be more in line with that sort of thing."

GUN may be a lot more in line with good old melodic Hard Rock on "Gallus", but thankfully they've retained their inherant earthiness so prevalent on "Taking On The World" that continues to set them apart from the pack of Brit Rockers.

"I think that's got a lot to do with what we listen to," admits Jools, juxtaposing a love of ABBA and NIRVANA with more trad Hard Rockin' fare. "We just try and take it that wee bit further! We don't just want to be another Heavy Metal band."

Mark clearly has his own ideas about where GUN are coming from.

"I think the thing about this album is that on the first record it was very much me and Jools writing. This is much more of a band album and there's a lot more different directions being explored."

The until now silent Scott Shiels (drums) and new kid on the block Dickson (guitar) nod vehemently.

If I have to level a criticism at "Taking On The World", it would have to be that it's a bit one-paced. The boys agree.

"When we went to America it really opened our eyes," confesses Jools. "Just the bands out there and the stuff that they were playing. Pure Hard Rock bands playing kick ass stuff that the kids really liked. They don't like any fucking about they just like it straight and operational. Guitar-based Rock'n'Roll, that's what they like."

Such optimism in riffing things up has resulted in a brighter GUN sound, from the AOR-friendly tones of debut single "Steal Your Fire" to their more ostensibly Hard Rock appearance (not contrived, I hasten to add). It's a far cry from the at times drab appearance of "Taking On the World".

"People see a press picture all in black and hear lyrics about fucking women and think, *'These guys are being a bit heavy'*," opines Rankin.

"What's wrong with fucking women?" enquires Dante with a cheeky grin. "I fuck five a night!"

"I think we've just grown up a bit more in the studio too," adds Jools, bringing things back down to earth.

"I think in the studio it's about capturing the performance," claims Mark. "Now I'm not too technically minded, and I don't know how you get the correct...."

"Oh shut up," cry the rest of the band, as proceedings once more break down into fits of laughter.

This is, to all intents and purposes, a new GUN. It's a new album, a fresher, harder sound, and a new lineup. Baby-faced drummer Scott Shiels, who's kept rather quiet thus far has returned after a short, unpublicised sabbatical following the STONES trek, but gone for good is guitarist Baby Stafford. In his place sits the talented figure of Alex Dickson, the aformentioned ex-MIDNIGHT BLUE six-stringer, who's sense of melody and stunning soloing ablity has furthered the GUN cause perhaps more than anybody could have imagined.

"We did about 15 months of touring with "Taking On The World", and we'd finished off with the ROLLING STONES," explains Rankin. "At the end of the tour Baby came up to us and said he wanted to go off and do his own thing. He wanted his own band, he wanted to sing and play guitar and he felt that was the right move at that time. He'd always wanted to do that."

"I think he just wanted to get back to a more STONES/BEATLES kind of thing," adds Jools.

It would appear that the initial glee of supporting a band of the STONES' magnitude ended up affecting the band in a manner to which they were clearly not accustomed.

"About a month after we got home it really hit everybody," points out Mark. "Until then we couldn't really take it in, you know, what we'd done. It was really hard to develop ideas for what we wanted to do with songs and things, because we couldn't get the STONES thing out of our minds."

"It was just so difficut trying to get back into the swing of things," announces Jools. "And you don't get a lot of time to make your second album."

"Aye, we were under pressure because people were telling us that we'd been away and we had to come back quick and strong," relates Mark.

For Shiels it was particularly difficult re-adjusting.

"The tour was great, but it was re-adjusting to it all," he reasons. "It was so hard trying to keep on that same high. It just doesn't happen. You get blasé about it when you're actually doing it but when you come off it it's a very difficult thing to deal with."

Indeed, it must be incredibly difficult touring with the biggest Rock band in the world and then finding yourself back in Glasgow thinking about making your next album.

"I dunno," deadpans Dante. "I did nae like touring with them! I'd have rather supported the FLYING PICKETS."

"It was just hard," anounces Rankin, over the top of a combined "Only You", acapella style, from the rest of the band. "That's when all the rumours started flying about."

Those rumours can now cease once and for all. GUN are back. "Gallus" is their best album to date, and A&M - who have recently parted company with fellow homegrown acts HEARTLAND and DARE, yet have succeeded with BRYAN ADAMS and EXTREME - can now concentrate on breaking their sole British based band.

GUN are back and having fun. Have fun with them. ■

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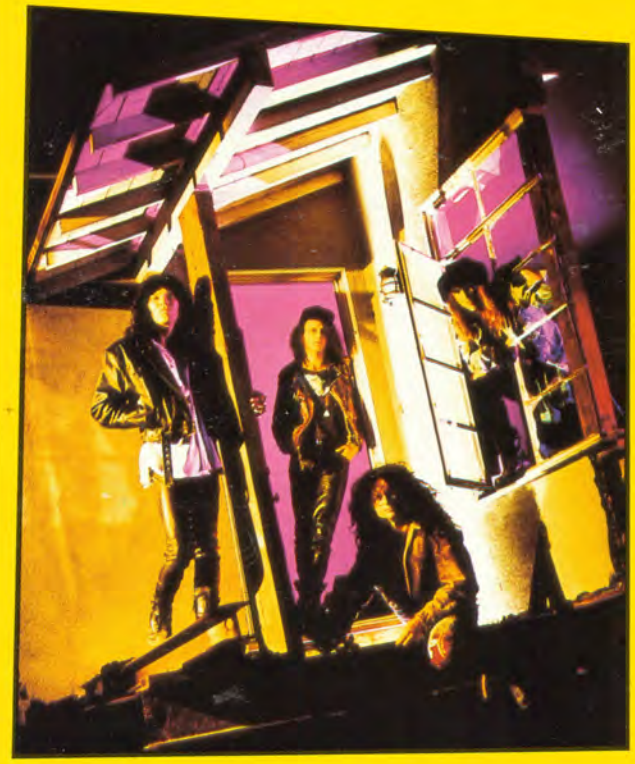

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